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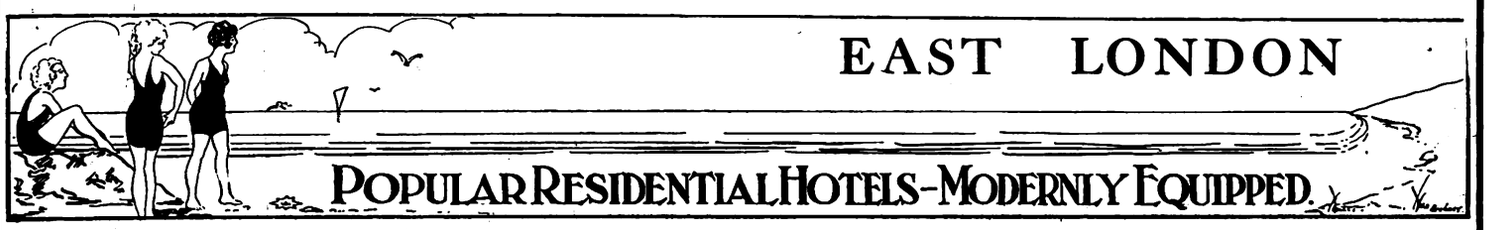

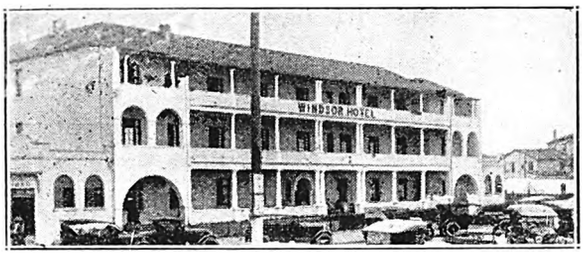

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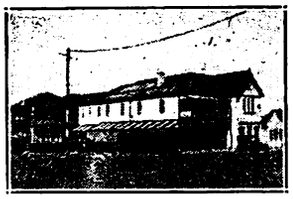

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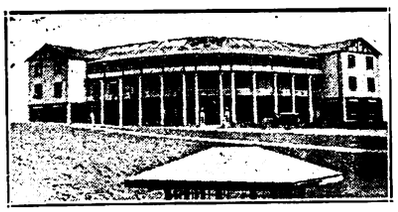

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STAGE & CINEMA.

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Aladdin

"Aladdin" and "House Full,"—those are the words on everyone's tongues, for the public of Johannesburg is divided into two sections: those who adore "Aladdin" and those who can't get in in spite of the many special matinees. The Xmas spirit still remains with us and we are all anxious to have a peep into Make-Believe Land.

Deary, deary! was there ever such a production, such fun, such laughter? A real old tonic this that we can do with heaps of. From beginning to end such a pantomime has never been seen in Africa before, not only for the general air of jollity that runs through but because it has the most wonderful costumes and scenery that I think we have ever seen.

And Round the Country.

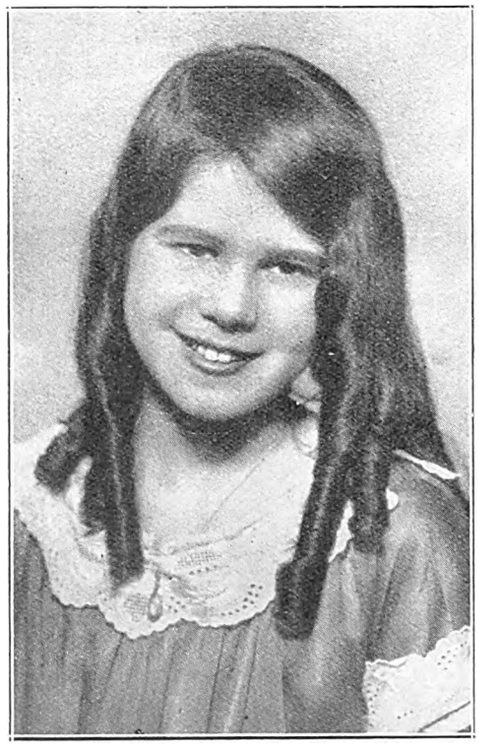
From Capetown comes wonderful news of Guy Bates Post and Dorothy Brunton who are not only drawing large crowds to the theatre but are both personally very popular. One of the plays Mr. Post will produce in Capetown is "The Bad Man."

Once upon a time, not many years ago, the American dramatist, Porter Emerson Browne, managed somehow to get in touch with the notorious General Villa, one of the most picturesque figures of Mexico's hectic history. Villa, a revolutionary of revolutionaries, was waging a little private war of his own with the citizens of the United States, and the majority of the Americans living near the borders of Mexico were anxious to capture Villa—dead or alive. Porter Emerson Browne was the exception in this regard, for the more he saw of the swaggering outlaw, the more he became interested in the egotistical revolutionary. The acquaintance between the two men soon ripened into a warm friendship, and the dramatist conceived the idea of making Villa the central figure of a play. The idea bore fruit and the result is sure to please.

Transfers.

Commencing with the issue of January 12th, the latest up-to-date transfers, specially selected by experts, will be included in each issue of the *S.A. Pictorial*. Order your copy early.

"Widow Twankey" (Teddy Stream).
[Photo : African Film Productions, Ltd.



Betty Wit, America's Wonder Child, who has had such a success at the Johannesburg Empire, will appear on January 10th at the Apollo, Germiston. Betty is only eleven years old, and just a sweet, lovable child.

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A fine picture of Mr. Guy Bates Post, who is having such a successful Capetown season, as "Omar Khayyam" in the film "Omar the Tentmaker."

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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Fred Culpitt, who will arrive shortly in South Africa.

Theatre Vote for Colleen Moore.

Colleen Moore is the best box office name in pictures, according to 278 out of 2,471 exhibitors answering a questionnaire distributed by *Exhibitors' Herald*, a leading trade journal in the film industry, to theatres throughout the country.

Tom Mix takes second place with 255 exhibitors naming him. Fred Thomson is third, with 252 favouring him.

Next in order are Harold Lloyd, Hoot Gibson, Norma Talmadge, Mary Pickford, Douglas Fairbanks, Thomas Meighan, Reginald Denny, Milton Sills, Richard Dix and Lon Chaney.

The *Exhibitors' Herald*, in making known the results of its canvas, gives the results on "sixty best box office names" as chosen by the theatre men.

It points out that to grasp the import of the assembled figures with respect to relative values of names within the various fields listed, it is necessary to study separate groups. Feminine stars, all of whom appear in drama or comedy drama, rate as follows:—

Colleen Moore	278
Norma Talmadge	192
Mary Pickford	189
Norma Shearer	116
Gloria Swanson	114
Bebe Daniels	111
Corinne Griffith	104
Constance Talmadge	99
Marion Davies	80
Mae Murray	51
Laura La Plante	48
Lilian Gish	45
Lois Wilson	45
Anna Q. Nilsson	43
Patsy Ruth Miller	37
Clara Bow	36
Betty Compson	29
Marie Prevost	27

Male stars appearing in drama and comedy drama, many times co-starring with feminine players and placed first or second in billing according to circumstances, rate as follows:—

Douglas Fairbanks	183
Thomas Meighan	178
Reginald Denny	174
Milton Sills	172
Richard Dix	161
Lon Chaney	153
Richard Barthelmess	77
John Gilbert	69
Monte Blue	56
Ramon Novarro	47
H. B. Warner	43
John Barrymore	41
Rudolph Valentino	39
George O'Brien	36
Ronald Colman	30
Adolphe Menjou	28
Conway Tearle	26
Lewis Stone	25

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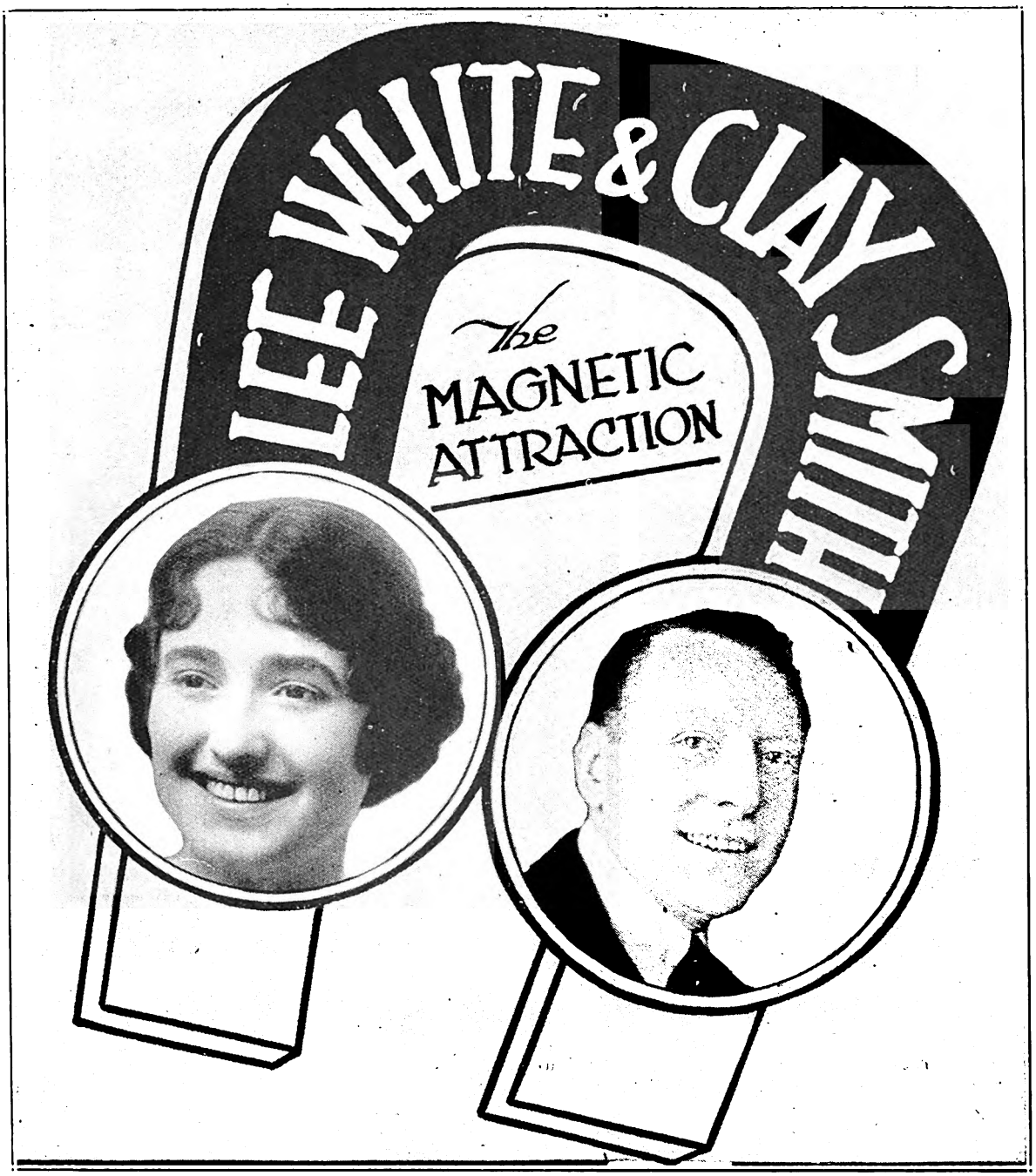

It's enough to say——at the Empire, Johannesburg.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

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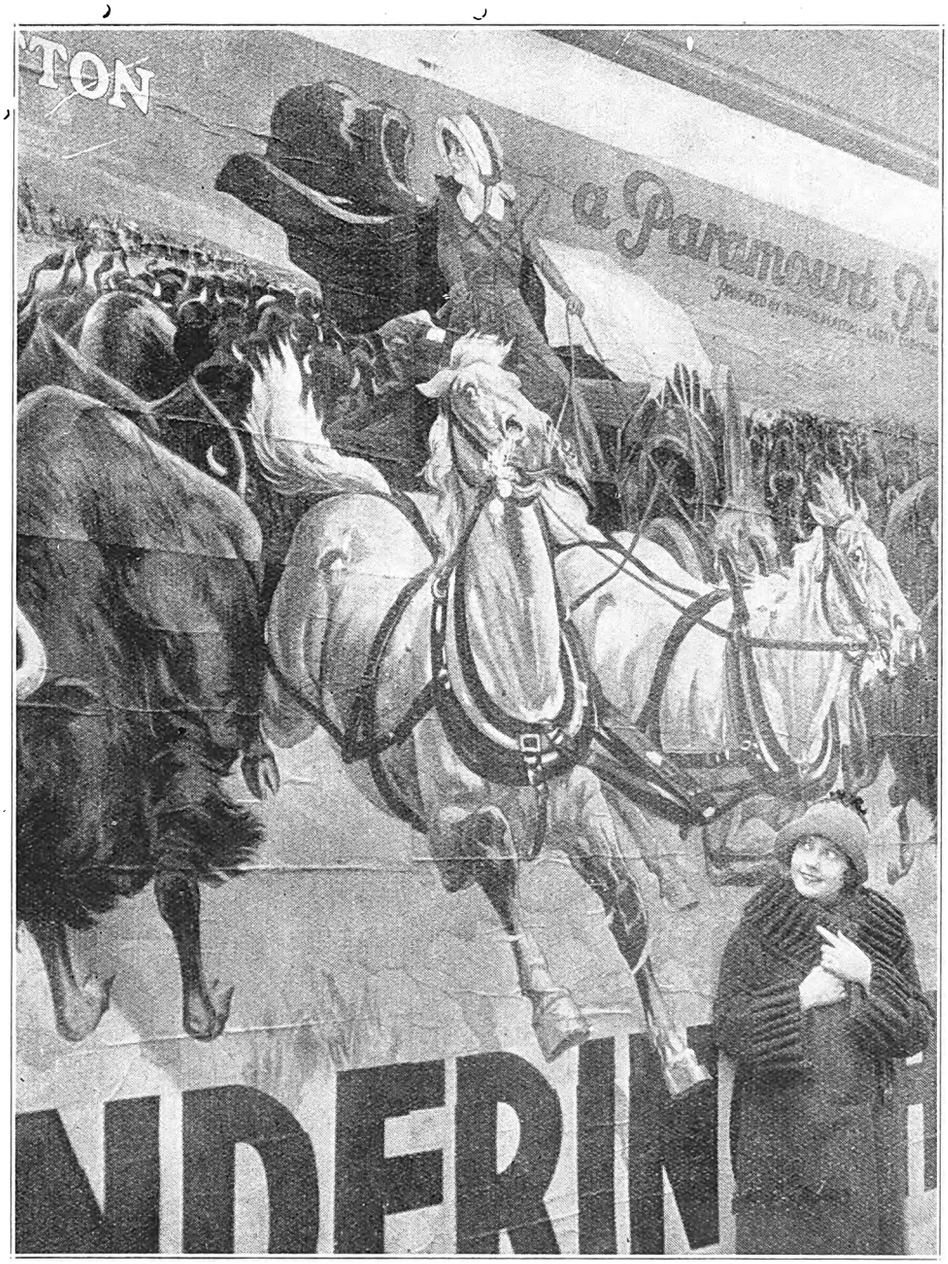

Betty Bronson aspires to play in a Western picture, and is seen here admiring Lois Wilson on a poster in "The Thundering Herd," which comes to the Orpheum, Johannesburg, on January 13th, 14th and 15th.

Archie Graham and "Watty."

The names of Archie Graham and "Watty" are no strangers to South Africa. They will be remembered as the amusing pair of comedians who played their act, "The Knut of the Army and the Knib of the Navy," and also acted in the pantomime of "Jack and the Beanstalk" in South Africa in 1923.

A Naval Atmosphere.

This time they have brought with them an excellent new act, which has an entirely naval atmosphere. They have had great success with it at the Coliseum, and in all the famous music-halls of England.

They come to the Empire, Johannesburg, on January 10th.

Sailors Both.

You know, they have had very interesting careers, both of these clever people. Archie Graham's first big show was "The Belle of New York," in which he played the juvenile lead on tour. Soon after that he became known as "The Swell Comedian" of the music-halls, and now he ranks among some of the cleverest light comedians of the day.

As for "Watty"—that piece of quicksilver—she was born within sight and sound of the theatre. Her father was the well-known Will Godwin, an actor vocalist who was very popular with the audiences of his day. To this generation, however, he is chiefly famous as the author of those well-known songs, "The Miner's Dream of Home," "If Those Lips Could Only Speak," and best of all the old favourite, "Beer, Beer, Glorious Beer." She has," said Archie Graham, speaking of "Watty," "a great many of her father's mannerisms, and, indeed, her whole method of approaching her work resembles his very closely."

The Long and the Short of it.

It is ridiculous to see these two people together. Archie Graham is so tall and broad, while "Watty" is a small mite of a thing who hardly reaches as high as his heart. However, it is well known that the best goods are done up in small parcels, and "Watty" is chock full of vivacity and vigour.

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MacCarthy and Khadidja.

When MacCarthy and Khadidja come to South Africa, audiences will have a chance of seeing one of the finest equilibristic acts that the Continent has produced.

They Thrill Me.

I have seen many acrobats and equilibrists in my time, but I find that MacCarthy and Khadidja, far from making me feel blasé, thrill me as acutely as did the first balancing act I ever saw.

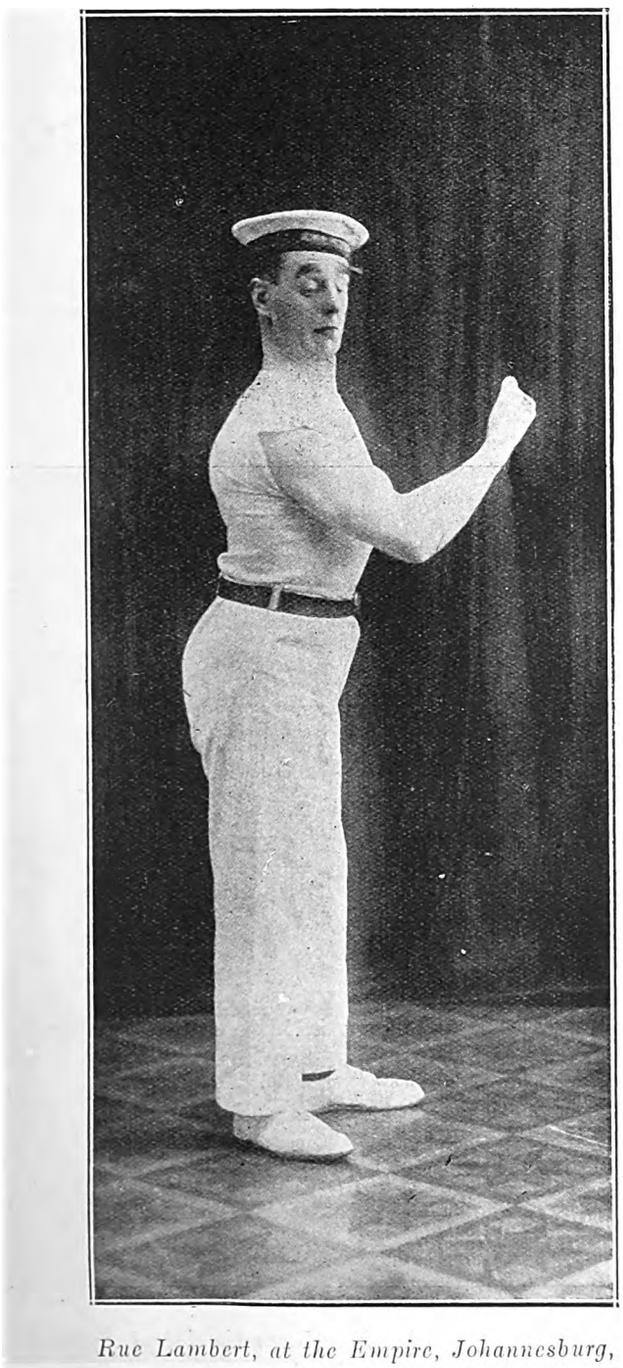
About the Nail Trick.

It is wonderful to hear a packed audience catch its breath when MacCarthy does the nail trick. In this, huge nails are driven into the stage, a large portion of them still sticking up out of the wood. Upon these MacCarthy balances himself, one finger on each nail, his feet up in the air. That in itself seems to be an amazing feat—but wait! Further wonders are coming. Having balanced himself, MacCarthy then proceeds to take one finger from a nail, and then another, until eventually he is belancing his whole body on three fingers. It seems to me that this feat is worthy of being called a miracle.

Oriental Magic.

Khadidja is just as clever as her partner. Their act has an Oriental atmosphere about it, and Khadidja herself wears a flowing Moorish costume, which is eminently suited to her dark beauty.

These two artists have travelled very extensively all over England and the Continent, and although as yet they prefer talking French rather than English—English still being something of a conundrum for them—they are looking forward to their tour of South Africa, where they have made a vow not to speak French at all if they can help it.



Rue Lambert, at the Empire, Johannesburg, on January 10th.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Christiane and Duroy will be at the Criterion, Benoni, on January 10th.

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LONDON THEATRES.

LEICESTER SQUARE,
December 9th.

A New Tenant.

The Gaiety has a new tenant, and one that looks as if it would not only pay its rent regularly, but would inhabit the theatre for many months to come. The name of this tenant is "Lido Lady." It is the production of Jack Hulbert and Cicely Courtneidge, those two artists who have added something new and original to revue. Another famous artist in the cast is Phyllis Monkman, who, after her brief sojourn in drama with Ivor Novello, has returned to her old love, musical comedy. "Lido Lady" is in most respects quite as good as Hulbert's last success, "By The Way." Phyllis Monkman dances and sings delightfully, and her charm is as potent as ever.

Lyrical Feet.

Jack Hulbert, of the lyrical feet, dances and gyrates through new eccentric numbers with all his old vigour and skill, while the ever-intriguing Cicely Courtneidge gives us still further evidence of her powers in comedy. She has a great gift for low comedy and cockney sketches. In these she is well backed up by her husband, Jack Hulbert.

Cicely Courtneidge.

A Word About the Chorus.

To crown all, "Lido Lady" has an excellent chorus. It dances in and out on all sorts of necessary and unnecessary occasions with the most exemplary energy. It seems to be determined, like a good and rare servant, to give satisfaction. Most of the scenes are staged on the Lido in Venice, and though to anybody who has seen Venice they are hardly replicas of the city, they, at any rate, give an atmosphere to the dialogue.

Having a Great Success.

The accompanying photograph is that of Ernest Truex, who, having made such a success in the American comedy, "The Fall Guy," at the Apollo Theatre, now duplicates it in "The First Year." He is a great lover of England, and it has long been his ambition to achieve fame on the English stage. "The First Year" is set in Reading, California, and in his speech at the end of the play on the first night, Mr. Truex told the audience that his two sons were at the moment at school in Reading, England, and had just sent him a wire wishing him success.

Ernest Truex.

The Part of Linda.

This is a photograph of Mary Clare, who is now playing the part of "Linda" in "The Constant Nymph." What an excellent actress she is! Within two years I have seen her play the most diversified parts, giving to each such excellent characterisation that pronounces her an actress of enormous versatility. The first part I ever saw her in was that of "Tondelayo" in "White Cargo," the play which had such a phenomenal run in London not long ago. Then I saw her as the pseudo-invalid and mystic in "The Ghost Train," and now she is playing the part of the casual, luxury-loving, rather cockneyfied third wife of Albert Sanger, the father of the Constant Nymph.

Mary Clare.

The Mysterious Sanger.

The curious part of the play is that this Sanger, who is really responsible for the story, never makes his appearance. Every incident hinges upon him, and yet we never

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see him as he dies in the early part of the first act, and we hear him only as a heavy breathing and a silence.

A Riotous Success.

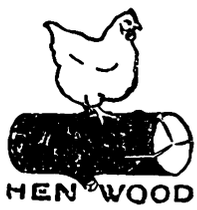
"Tip-Toes" still continues its riotous success at the Winter Garden. Dorothy Dickson dances as delightfully as ever, and Laddie Cliff is his usual charming self in the juvenile part.

Laddie Cliff.

And So We Go On.

For the rest, there is very little theatrical news this week. We have had no new productions, for we cannot call a revival of "Aloma" at the Adelphi Theatre, a new production. Nor have we, on the other hand, had any plays withdrawn. All the old favourites are drawing packed houses, and most of them are playing to capacity.

The Magic Cooker



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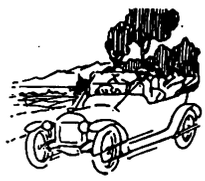

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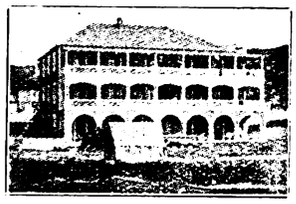

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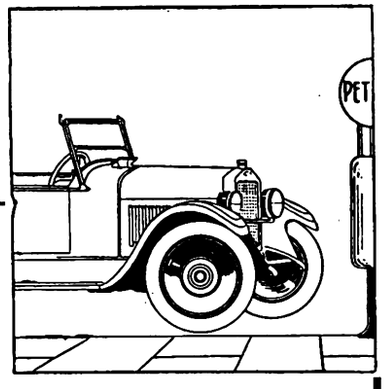

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The "Dame" in "Aladdin."

Anna May Wong, Hal Roach's Oriental Comedienne in Pathecomedies Ranks High as Terpsichorean Expert.

Anna May Wong has disclosed a deep, dark secret of which she has been a little ashamed.

It seems that she knows American dances, even such specialities as the Charleston, Black Bottom and other new terpsichorean inventions—and no Chinese girl usually knows such things.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

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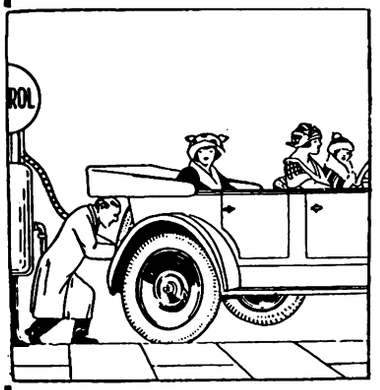

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Of course, she knows Chinese dances and other dances that are not American, but for some reason she is afraid that people who admire her as a Chinese actress would criticise her if they knew she was conversant with American dance technique.

It is the opinion of those players who work with her that she is one of the most versatile and widely talented girls of any race in pictures.

Following on the plea for "community singing" by the Johannesburg Borough Organist, Mr. John Connell, it is interesting to read that *The Encore* in• mail week, writing of the Alhambra, says, "community singing" at intermission time was a distinct novelty.

Harold Lloyd.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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TWO GRE

COMING TO THE JOHANN

Nellie Wallace.

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AT STARS

SBURG EMPIRE SHORTLY

Terpsichore.

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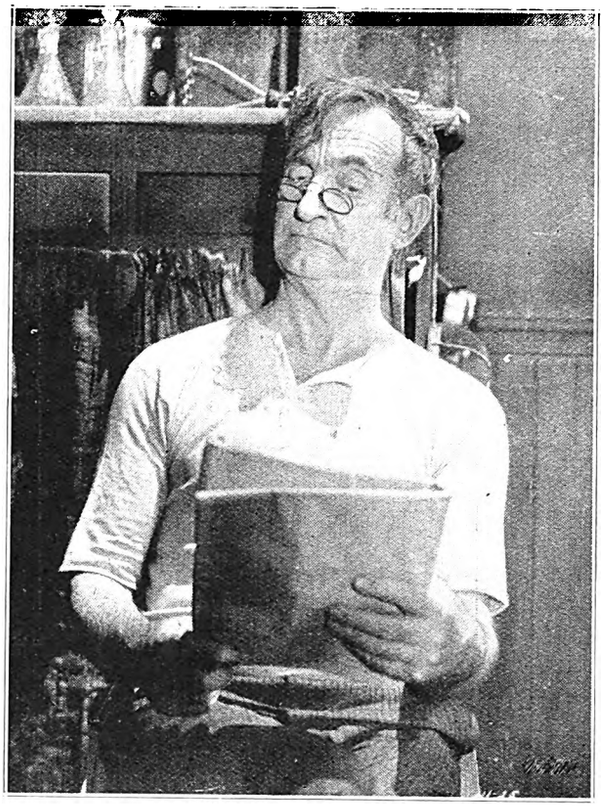
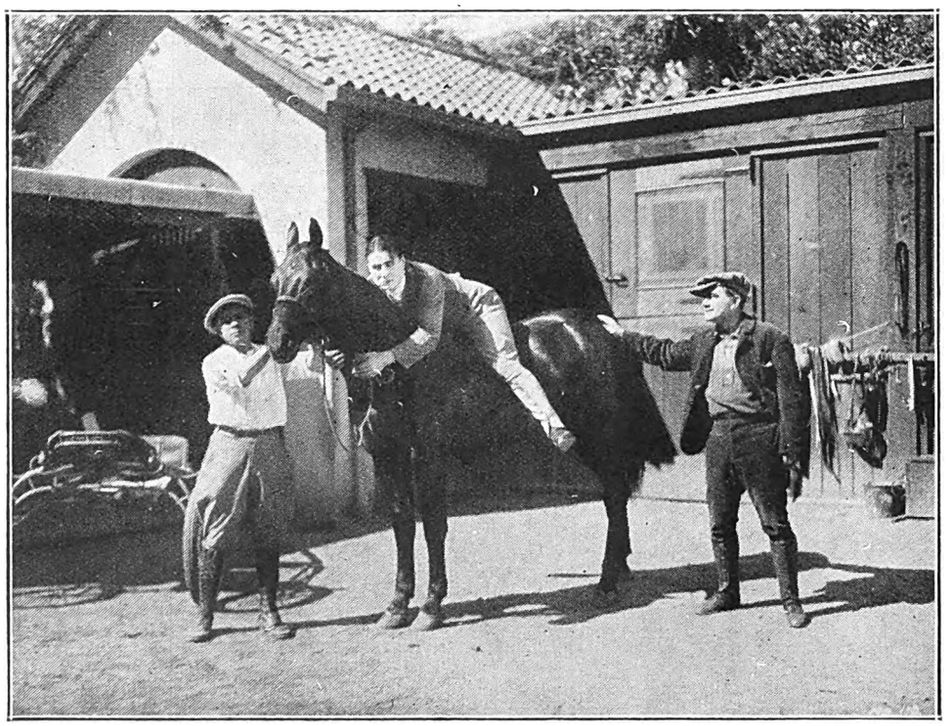


Playing in "classified" at the Orpheum, Johannesburg, on January 10th, 11th and 12th.



"The Man on the Box," coming to the Carlton Bioscope, Johannesburg, on January 10th, 11th and 12th, shows Syd. Chaplin in a riotous mood that simply makes you laugh.

Les Zenga Freres, the French dancers, who are such a success on the African Theatres, Ltd., circuit.

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Dorothy and Hilda Circo, who will be at the Empire, Johannesburg, on January 10th.

'IS THAT MY HAIR?'

'THOSE LIGHTS IN IT!'

'HOW WONDERFUL!'

YOU just can't help saying things like that the first time you use this new shampoo.

You think there must be magic in it when you have dried your hair and looked at it . . . All shimmering and "sun-shiny." Wavy and wonderful. Soft—yet sparkling with new life. Alluringly fragrant—with the perfume of Butywave, Nothing like it has ever happened to your hair before! . . . But do you know this new beauty that seems to appear from nowhere was in your hair all the time? Is in every girl's hair! Do you know it can only be brought out by one special ingredient, a new discovery contained only in Butywave Shampoo? That's why other shampoos can't give your hair one-tenth of this new loveliness. That's why, when you find all this out for yourself, to go back to the old kind of shampoo would be like using flour instead of your Parisian Face Powder! What a surprise awaits you when you buy this new kind of shampoo to-day!

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JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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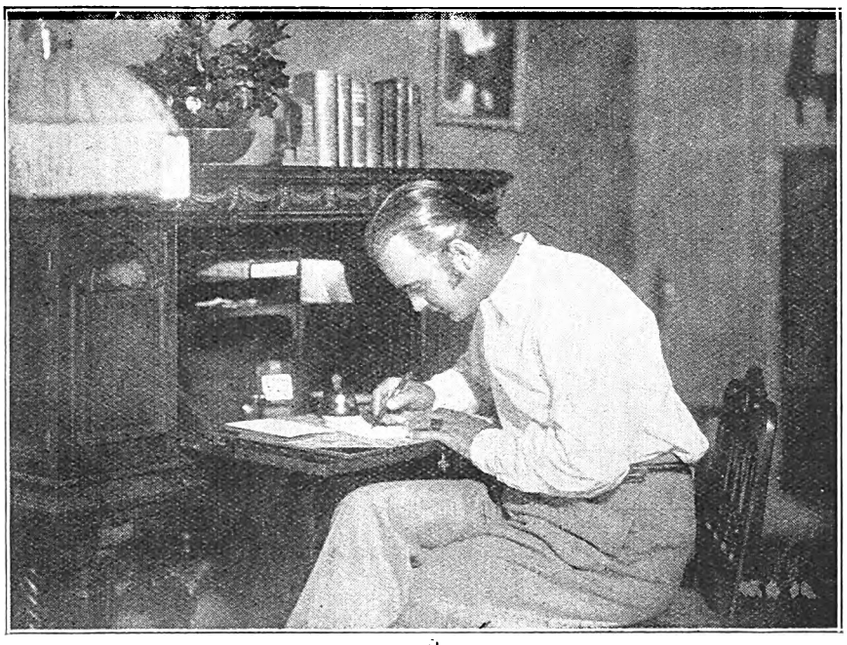

William Boyd.

The Dancers.

This picture version of the great stage success comes to the Alhambra, Capetown, on January 10th.

According to the critics, "The Dancers" is one of those few pictures destined to live because of the fact that it serves as a diverting mirror in reflecting the true conditions of life in this area of the dance-mad craze. It gives an impressive demonstration of how human beings in this year of 1925 can dance themselves to either their doom or their glory. It also established the time-honoured lure of the light fantastic and presents plausible reasons for its existence.

Mother Suffers

in mind and body if too great a strain is laid upon her by her nursing of baby.

First she feels tired, languid and run down; then she begins to worry for fear she will have to wean baby, and the combination of mental and physical strain often does end in premature weaning.

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exerts a prompt and wonderful effect in such cases. After the first day mother feels less fatigued, and in a day or two all feeling of strain, mental and physical, disappears. While she continues taking Lactagol mother experiences a newly found energy and confidence. At the same time, Lactagol maintains an ample flow of rich, nourishing milk, which fully satisfies baby's appetite.

Mrs. E. R. Powell, of Bristol, writes:—

"My little girl is now six months old and I have been taking Lactagol since she was born. I have three children, and this is the only one I have been able to feed myself. I find Lactagol very good for myself. It builds me up and keeps my nerves steady, and I am sure without it I could not possibly go on feeding baby.'

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The heroine of "Adventure," coming to the Grand Bioscope, Capetown, on January 13th, 14th and 15th.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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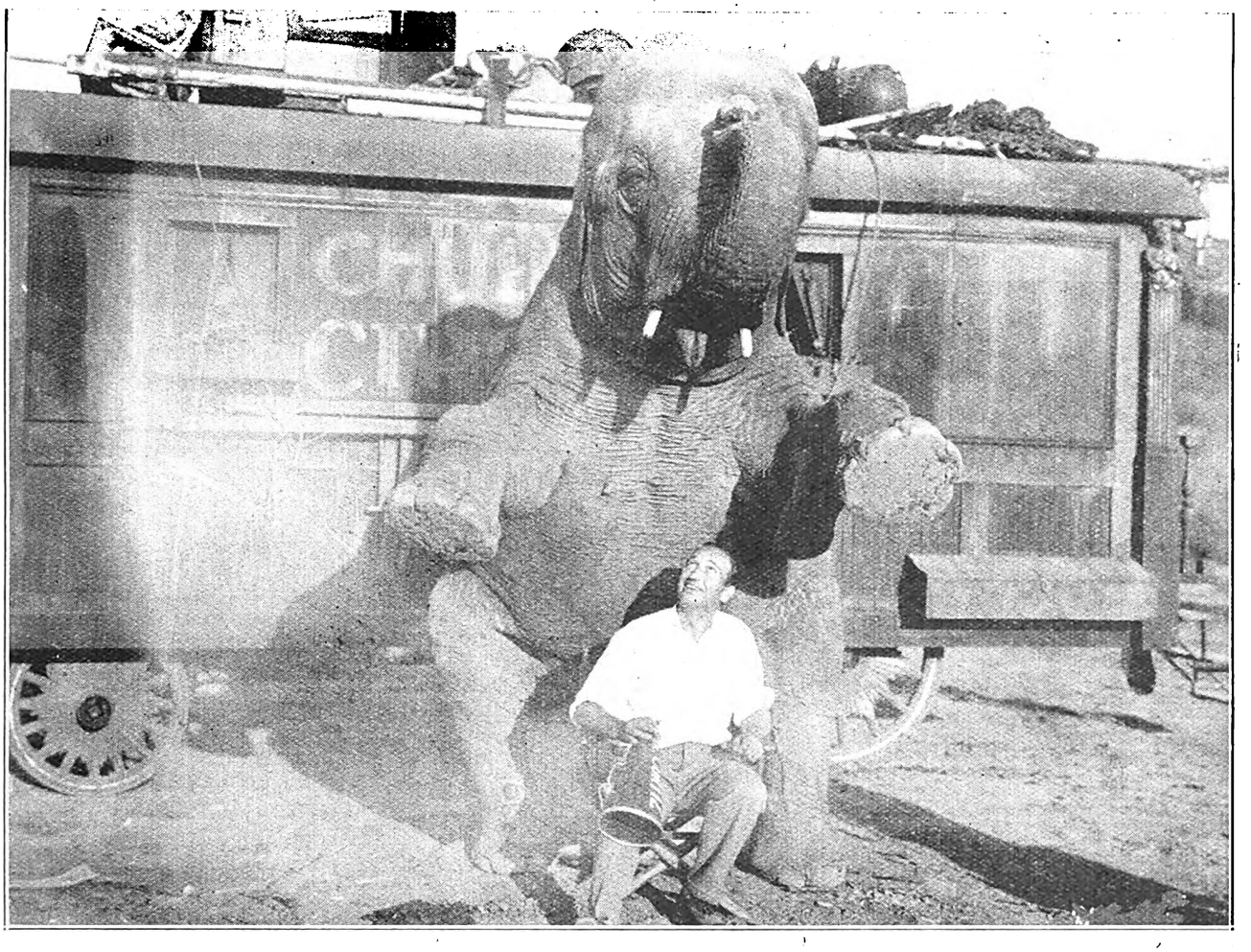

An elephant actor and his director, Michael Curtiz.

Louise Fazenda in a sporting mood.

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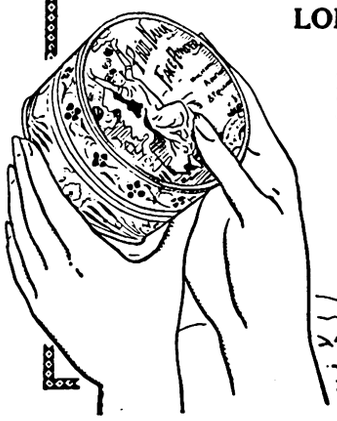

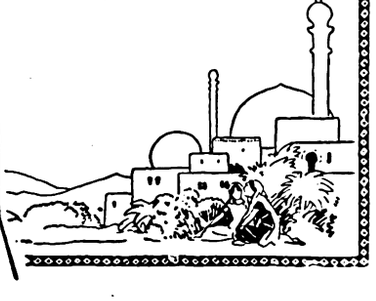

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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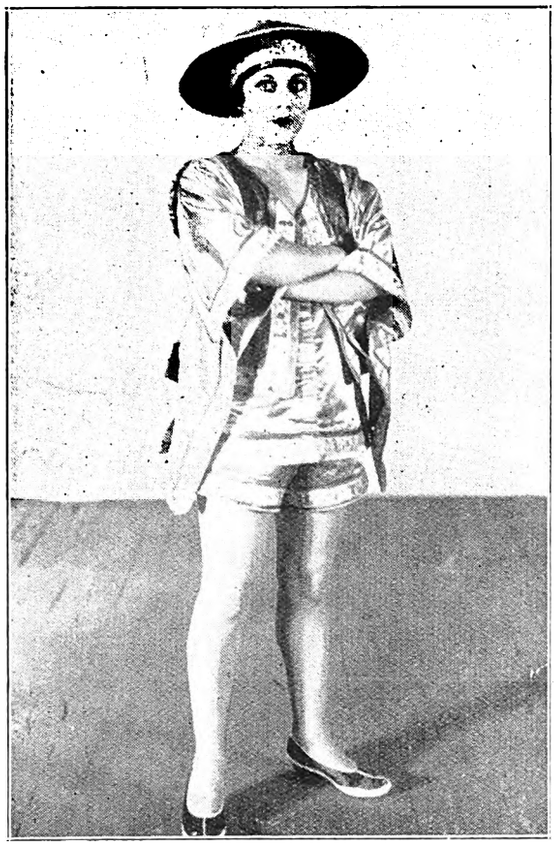
S.A. Pictorial Children's Competition



Aladdin.

(*d*) "What I think Aladdin will look like." (Sketch.)

Age 8—10. Basil Wallis, 373, Main Street, Fairview, Johannesburg. (Age 9.)

Age 10—14. William Anderson, 20b, 6th Avenue, Bezuidenhout Valley, Johannesburg.

(*e*) "What I think the Princess will look like." (Sketch.)

Age 8—10. Thelma Crippe, 37, 14th Street, Orange Grove.

Age 10—14. Irene Mary Knox, 1, Park Buildings, Wolmarans Street, Johannesburg.

Then the judges have awarded *special prizes to*

Kathleen Reynolds (age 13), of 104 Life Street, Bulawayo, Southern Rhodesia, for her nicely painted picture of the Princess.

Nita Rosenberg (age 14), of 59, Commissioner Street, Johannesburg.

Eric J. Robinson, P.O. North Rand. (Age 12.)

And to our *youngest* competitor, Ella Mary Dunton (age 4 years 9 months), of 23, 7th Avenue, Bezuidenhout Valley, Johannesburg.

There, children. And the prizes will be given at a matinee at His Majesty's Theatre, Johannesburg, of which I shall advise you later. It will be about the middle of January, to give me time to get "Aladdin" and "Princess" dolls ready for some of you.

A very happy New Year to you all.

Your friend,

THE EDITOR.

DEAR CHILDREN,

Aren't you excited to know who won the competition? There were *hundreds* and *hundreds* and *hundreds* of entries. Do you know, my room looked like a snowstorm, and I *never* imagined so many children could write and draw so beautifully. We'll have to have another competition later. I am publishing some of the essays and a few of the drawings. Some of the very best won't make a reproduction. Isn't it sad? Never mind, they got a prize.

Now, this is the result:—

(*a*) "What I think Aladdin looks like after hearing him broadcast." (Essay for boys.)

Age 8—10. Gerald Chenik, 4, View Street, District Township, Krugersdorp. (Age 9½.)

Age 10—14. The judges did not consider the entries good enough for a prize.

(*b*) "What I think the Princess looks like after hearing her broadcast." (Essay for girls.)

Age 8—10. Annie Smuts, 69, De Villiers Street, Turffontein.

Age 10—14. Ruth Mance, 7, Talton Road, Forest Town, Johannesburg.

(*c*) "Why I like pantomimes." (Essay.)

Age 8—10. Betty Pocock, 107, Kerry Road, Parkview, Johannesburg. (Age 9.)

Age 10—14. Lily Pic, 13b, Baelerts Street, Troyville, Johannesburg. (Age 14.)

The Princess.

[Photos: African Film Productions, Ltd.

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A Few of the Entries, and More Next Week.

Why I like Pantomimes.

By Lily Pic, Age 14 years.

First Prize, 10-14.

13b, Beelaerts Street,
Troyeville, Johannesburg.

I am sure there is not a person who does not like pantomimes, but we children love them more than the older folk, as going to a pantomime means a visit to Fairyland. There we see beautiful fairies and mermaids in their grottos and caves.

Every pantomime is originated from some fairy tale which we have all read, and so can thoroughly understand and enjoy it.

As I am fond of music I prefer pantomimes to plays as there is not much talking, but beautiful songs are sung, and bright pieces are played to which beautifully-dressed girls dance.

As well as looking forward to the lovely scenes, we always long for the time when the old dame who sings funny choruses and cracks such jokes that your sides nearly burst with laughter shall appear.

I like the acrobats who are nearly always present to take part in some interesting way, and it is so exciting to see them do some startling trick while you are almost afraid lest they might fall.

Everyone has liked the pantomimes we have had, but I am sure that this year's " Aladdin " will be even more enjoyed.

By Betty Pocock, Age 9.

First Prize, Ages 8-10.

107, Kerry Road, Parkview.

I like pantomimes, because I see all the people I know in my fairy books and get to know what they really look like.

Then I like them because children can go to them as well as grown-up people. And sometimes we go to them at night which is much nicer than going in the afternoon.

I love sitting in the little boxes, because they are comfortable, but I like sitting in the stalls better because I can see all over the stage.

Pantomimes are much nicer than grown-up people's plays because there are many funny animals, like the goose in last year's pantomime. And I like them because there are such pretty people in it, and they fly like birds, and because you never know what is going to happen next.

Then because the seats are so comfortable and that makes it all the nicer, and the lights are so pretty. And it is so exciting.

By Edna Thompson, Age 11.

84, Leicester Road, Kensington.

I like pantomimes because they are full of funny jokes, beautiful dancing, lovely dresses and funny old ladies. There is in most pantomimes lovely singing and funny clowns; there is also lovely scenes of ladies flying in the air like birds, and children dancing pretty dances, and old men singing comic songs. There are such lovely things at the pantomime; they all look as if such things couldn't be possible without the help of a magic fairy.

It is lovely to go to the theatre and, after getting ready, have to wait for five minutes, which seem like five hours, then the great Christmas treat begins.

One of my favourites at the pantomime is the " Demon " dressed up in his creepy, ugly, green costume. He usually comes out in the middle of a nice part and frightens everybody, but after a while he disappears into the ground.

But lastly, and best of all, is the finish, when all the stage is lighted up and everybody comes on to the stage and you all shout " goodbye." The nice finish pantomimes usually have make you think of them until the next year. I am sure Aladdin will be lovely and you won't forget it in a year. The nice pantomimes Johannesburg has make you feel as if you never could get tired of watching them.

By Emmet Nolan, 12 years.

21, End Street, Johannesburg.

When I was quite an infant unable to read, my mother used to sit and read to me at night before going to bed all kinds of fairy tales: " Babes in the Wood," " Golden Locks," " Jack and the Beanstalk," and " Aladdin and his Wonderful Lamp." Now that I am big and can understand plays, I go to see all the pantomimes, and just remind me how I used to picture them in my mind, but not half so beautiful. The music helps to put some life into it, and also the singing, and the way the play is acted.

I am sure this time I will like it the best of all, because " Aladdin " is my favourite fairy tale. I can just picture in my mind how wonderful it will be, and also because such wonderful people are going to act in it. I also like pantomimes because they make me laugh such a lot, there are such funny men that act in it; and also because such beautiful girls dance in it. One day, when I am a lady, I would like to act on the stage and give children pleasure in watching one act in one of these beautiful plays.

" Aladdin." Drawn by Basil Wallace (1st prize, Age 8—10).

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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What I think Aladdin looks like after hearing him Broadcast.

By Gerald Chenik, Age 9.

First Prize, Age 8-10.

Aladdin's voice was so charming that I am sure he must have looked very smart. I think he would be of medium height and not too stout. Like all Chinese, his skin would be yellowish in colour, and he would have small almond-shaped eyes and dark hair. I imagine him to be dressed in a satin costume like the Chinese people wear, but with short trousers instead of the long familiar one we are so used to seeing in Eastern pictures. Over the trousers he would wear a bright coloured tunic made of satin, with flowers embroidered on it, and then a loose coat, also made of satin, with very wide and short sleeves, with a different coloured border. Underneath the trousers would be flesh-coloured tights. He would also wear a pair of Chinese sandals. His hat would look something like a beautiful lampshade with a pretty band round that keeps the hat on his head, which would be very prettily embroidered. Of course, I am describing him as I think he would look after he has found the magic lamp.

"The Princess." Drawn by Isobel Graham.

Aladdin.

By Michael Mance, Age 9.

I think Aladdin has black hair and brown eyes, with dimples in his cheeks. He dresses in the most glorious colours like all Chinese people do. He has flowers, birds and trees embroidered on his coat. His coat sleeves are wide at the wrist and he wears long satin trousers which are tight below the knees. His father was a tailor, but Aladdin did not like the work his father did, and so he was a nuisance to his parents, but as he grew older he got more sense. I think that's why the Princess liked him.

What I think the Princess looks like after hearing her Broadcast.

By Ruth Mance, Age 13.

First Prize, 10-14.

7, Talton Road, Forest Town.

I think that all pantomime princesses should be very beautiful, so I am describing the princess to be as beautiful as I can. She has wonderful, long, golden, curly hair, lovely sky-blue eyes, and little rosebud lips; she has soft, white skin, and always rosy cheeks.

She wears charming dresses, and nice bright colours.

Everybody likes her, and I am sure I do.

She will dance very sweetly and sing, too. Pantomime princesses should dance and sing, don't you think so?

She has a nice figure and is small and not too fat.

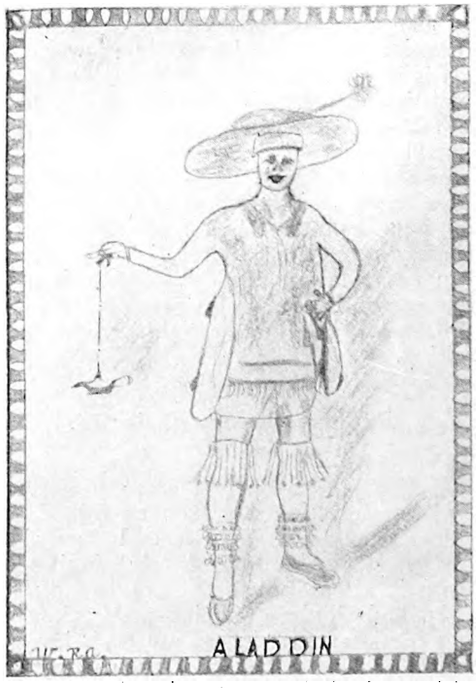
I think that this princess is just what she should be: helping others; and will be just the right princess for "Aladdin."

By Annie Smuts, Age 9.

First Prize, Age 8-10.

69, De Villiers Street,
Turffontein, Johannesburg.

I think the Princess must be a pretty lady with lovely dark eyes and eyelashes and eyebrows and lovely dark hair. Her face is pink with rosy cheeks, her voice sounds very kind and she speaks so nice. She must be fond of children, also, by the nice way she speaks to them. She wears beautiful clothes and hats and shoes, and her hair is smartly waved, and she must be very clever to act as a Princess. She's not a tall lady, and she can dance and sing. I think she's very lively and always smiling, and she likes to have lots of fun. She has lovely white teeth and polished nails, and her body, arms, hands, head and legs are all well shaped.



"Aladdin." Drawn by William Anderson (1st prize, Age 10—14).

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Daisy Wood, in the rôle of "Dandini" in Pantomime.

A scene from "Broken Hearts at Hollywood," at the Grand Bioscope, Capetown, on January 10th, 11th and 12th.

Misty Eyes.

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BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Some Hollywood Stars

Aileen Pringle.

Aileen Pringle is the daughter of a wealthy San Francisco business man and wife of a former Governor of Jamaica, but a life of idle luxury did not appeal to her, so she went on the stage, playing in London for two years. She later went to Hollywood, where she was "discovered" by Elinor Glyn. She is 5 ft. 4 in. tall, with dark brown hair and grey-green eyes.

Jacqueline Logan.

Jacqueline was born in Crisicana, Texas, in 1902, and educated at Colorado Springs. She was taught singing and dancing from her early childhood, but dropped this to become a journalist. Later, however, she gave that up and became a member of the Ziegfeld Follies, afterwards migrating to the screen in a comedy drama, "The Perfect Crime." She has Titian red hair and grey eyes.

Mae Murray.

Mae Murray was born at Portsmouth, Vancouver, on May 10th, 1893, and at the age of fourteen she went to New York, where she started her stage career in the chorus of a musical comedy. She later became a star dancer in the famous Ziegfeld Follies, and afterwards went into pictures. Mae is 5 ft. 4 in. in height, with fair hair and blue eyes, and is known as the girl with the "bee-stung" lips.

Alice Joyce.

Alice started life as a telephone girl, and it was some time before she managed to break into pictures. She offered her services to D. W. Griffith, but they were rejected, and she finally made her debut with the old Kalem Company. Born in Kansas City in 1890, she's 5 ft. 3 in. in height, with black hair and brown eyes. She's married to James Regan, a wealthy New York hotel proprietor.

Ricardo Cortez.

Ricardo Cortez is a typical Latin type and one of Rudolph Valentino's most serious rivals. Born in Alsace-Lorraine, he has black hair and brown eyes, and is 6 ft. 1 in. in height. "Argentine Love" and "The Spaniard" are two of his films that had a wide, popular appeal.

Clara Bow.

Clara broke into the movies by way of a beauty competition when she was just a little Brooklyn schoolgirl. Hollywood calls her "The Perfect Flapper," and the title fits her to perfection. She was born on August 5th, 1906, and she has brown hair and big brown eyes. The film that started her on the way to fame was "Down to the Sea in Ships."

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Adolphe Menjou.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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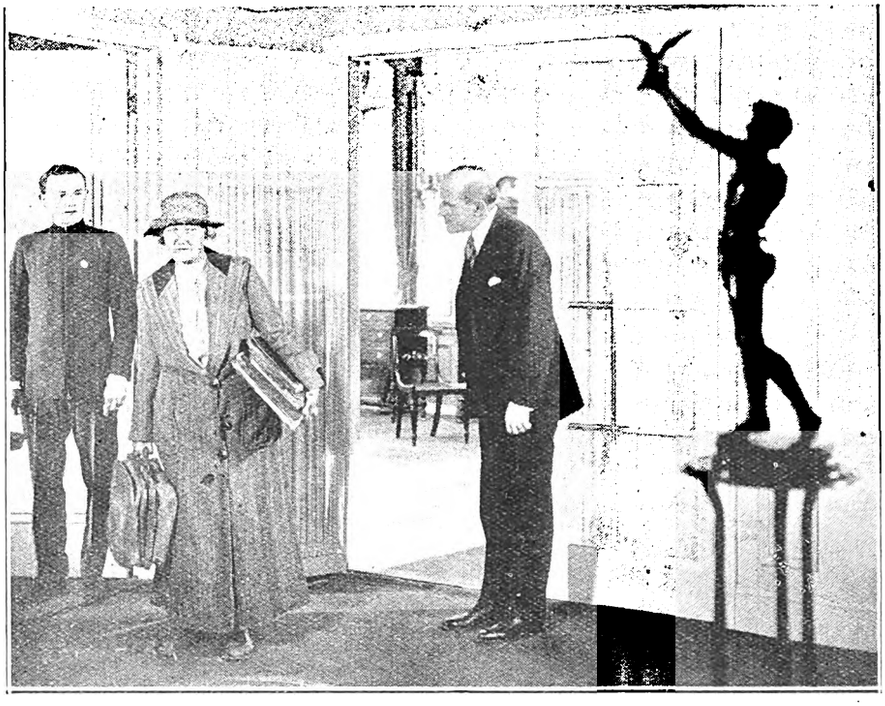
At the Bijou, Johannesburg.



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On January 10th "The Goose Woman" will be screened. It is as beautiful a love story as has been seen on a screen—a picture of two lovable young people struggling against poverty, temptation, disgrace and a baseless accusation of crime. The film features Jack Pickford, Louise Dresser and Constance Bennett.

A scene from "The Scarlet Honeymoon," at Wolfram's Bioscope, Capetown, January 13th, 14th and 15th.

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Jarrow, the Juggling Humorist.

It was so placed, and he was so placed, in the lounge of the hotel, that I could only see his hands: strong, pliant, masculinely virile hands.

But it was not the hands that interested me so much as the very extraordinary things they were doing.

Two pennies were dropped upon the palm of the extended left hand. A twist, and lo and behold, the pennies were gone. This was repeated with three, with four, and, finally, with five pennies.

The Pennies Disappeared.

It was astounding, uncanny, unnatural. Why should a man sitting in the lounge of an hotel be intent upon the disappearance of pennies? Had I stumbled across the beginning of a William le Queux novel, and was the War Office vamp hiding round the pillar to the right?

Cautiously I coasted round the intervening table and, plucking up courage, glanced at the hero, or possibly the villain, of this incipient romance.

I shouldn't, of course, have done it. I should have gone away without seeking an explanation and written a little note to Edgar Wallace about it. But we can't let these mysteries alone, and this particular mystery had a most prosaic explanation.

The man in the chair was Jarrow, the sleight-of-hand merchant, now at the Johannesburg Empire, and this was our first meeting.

A pleasant-faced man, this worker of miracles; humorous, too, with just that touch of cynicism which is the inevitable portion of the man who deceives hundreds of people twice nightly.

He had a weird life as a starveling in Chicago, where he worked for two years in the kitchen of an eating-house.

It was here that he started his career as a conjuror, but his abilities were carefully concealed from all whom it might concern, particularly the proprietor. As the cook remarked, the way the hams used to disappear smacked strongly of magic and the Evil One.

We next find the intrepid Jarrow taking a sea voyage, landing finally at Glasgow, where he was able to study at first hand the most remarkable people ever invented.

It was at Glasgow that he joined Colonel Cody's Wild West Show as a general runner about. After a time he was promoted waiter to the crowd of Red Indians in the show, and picked up from them some strange lore concerning the frailties of the human eye and the manifold ways in which it may be deceived.

Cody was so impressed with this up-and-coming lad that he actually took him back to the States with him.

Cody used to demonstrate his skill with the revolver by firing at little glass balls thrown up into the air. Jarrow made those little glass balls, and was even allowed to throw them up when he had been a good boy.

The deciding point in his career was reached when he was 17 years of age. During a big military review organised by Cody, one of the Irish Lancers fainted on his horse. Jarrow rushed forward, swung him on his shoulder, and carried him a distance of nearly a quarter of a mile.

This, of course, was an exceptional feat for a lad whose marrow had not stiffened in his bones, and he was quickly approached by a syndicate. They offered to tour him as the Strong Boy, the Boy Who Will Knock Frazzles Out of You, the Muscular Marvel, and so on.

He agreed, for a stiffish salary, and for the next five years the world was allowed to gape at the lad who broke ropes, twisted iron, tore a pack of cards into two, and allowed motor cars to perambulate over his juvenile chest.

Eventually Jarrow was released from the consequence of his strength by a fortunate and simple accident. He broke his leg, and rejoiced thereat, because if the truth is to be told, Jarrow was heartily sick of his muscles and felt that brain ought to get a chance. Besides, he wanted to study juggling, and it is as a Juggler that South African audiences is seeing him. He has looked forward with great enthusiasm to his trip, and his only regret is that he must leave behind a very precious little daughter of 12 called Evelyn. She goes to stay at her father's home in Florida until he returns.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING JANUARY 10TH, 1927.

Tivoli, Capetown.—(Opening Wednesday, January 12th.) Donald Stuart, The Littlefields, Rosslyn and Plant.

Empire, Johannesburg.—Lee White and Clay Smith, Russo and Bradford, Ciro Sisters, Rue Lambert, Scott Sanders, E. Jarrow, Archie Graham and Watty, Daisy Wood.

Orpheum, Johannesburg.—Daly Sisters and Marr, Zenga Freres.

Grand, Pretoria.—Two Shelbys, Grosvenor Quartette.

Criterion, Benoni.—Christiane and Duroy, Johnny Moore.

Rinko, Maritzburg.—Ted Huxter, Phil and Phlora.

Criterion, Durban.—Three Flaccris, Mantell's Manikins, Esther Valey.

Vaudette, Bloemfontein.—(Friday and Saturday.) Rose Alper, Terpsichore.

Apollo, Germiston.—Van Dock, Little Betty Wit.

Empire, Brakpan.—(Friday and Saturday.) Amour Boys.

Grand, Port Elizabeth.—(Tuesday to Saturday.) Edna Maude, Gilbert and Chapman.

Vaudette, East London.—Story and Lee, Benson Gray.

Palace, Salisbury.—Bert Ralton's Band, including M'Lita Dolores.

His Majesty's Theatre, Johannesburg.—Tenth Annual Pantomime, "Aladdin" and the Wonderful Lamp.

Opera House, Capetown.—Guy Bates Post and Dorothy Brunton will present "The Climax," "The Masquerader" and "The Bad Man."

Theatre Royal, Durban.—1926 Comedy Company will present "Rookery Nook."

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Racing Notes.

By "Observer."

Now a five-year-old, Vibration has taken part in 23 races, of which he has won seven, been second twice and three times third, his total stake earnings being £5,870.

Neither E. Forsyth nor G. Walsh intend riding during their stay on the Rand, but on Monday C. Ray had a couple of mounts, being second on Dignified in the Oaks and also on Illustrious in the Champion Stakes.

Having seen a moderate Galloway like Yankee Doodle win the South African Oaks last Saturday, owners of eligible three-year-olds with any sort of form would be well advised to incur the £7 10s. when the acceptances fall due for the next fillies' classic.

Up to date, L. Hammon has ridden six winners on the three days of the Summer Meeting, including the Oaks on Yankee Doodle and Governor-General's Cup on Supreme. E. Jacobie's four winners include the Summer Handicap and Champion Stakes on Vibration and the Derby on Asteroid II. Had he not been too ill to ride War Office in the Charles Marx Memorial Handicap, Jacobie would have had another winning mount to his credit.

Benedictine has won a race on each day of the Summer Meeting, and his trio of victories were in the long-distance handicaps on the card. On the first day he gave T. Strydom a winning mount in the Yeoville Handicap (1½ miles); G. Nicoll won on him in the Goldfields Handicap (1¾ miles), and Strydom was again his pilot in the Transvaal Handicap (2 miles), the finest race of the meeting.

Although she started favourite and thoroughly deserved her victory, Supreme was lucky to beat Just in the Governor-General's Cup. Had Just been as forward in condition as Supreme, who was wonderfully fit, or had Jacobie not been weak from wasting and so unable to do his mount full justice in the last half furlong, the trophy attached to the race might to-day be on W. Pickering's sideboard. And if they meet again later in the season over a similar or longer distance, Just will bear out this unqualified statement.

After their New Year meeting of Saturday and Monday last, the Durban Turf Club will not race again until February 19, and as the next fixture at Clairwood is not until February 5, local race-goers will have a chance to save a bit of money. During the off season the Durban Turf Club will push on the extensive repairs and additions to the enclosures, structural and otherwise. These are to be completed by the time we make our annual migration to Durban for the July meeting, when, according to plan, we are to see the Greyville course transformed into the most up-to-date in the Union.

Three times during the Summer meeting owners started second strings to assist their more fancied candidates, but on each occasion the plans miscarried. In the Derby, Typical was to have made a sound pace for Ostentation, and War Office was to have assisted Asteroid II. The latter was busy kicking the unoffending Typical when the barrier went up and both were badly away. This meant that Typical could not fulfill her contract, and for all the use he was to the favourite War Office might just as well have been resting in his stable. In the Transvaal Handicap, Jubilant II., out to ensure a sound pace for Benedictine, failed to make the turn out of the straight and crashed into the trees, toppling Nicoll over his head. Fortunately for Benedictine, another useful pacemaker in Poldemere took them along until reaching the end of the back stretch, where he dropped out.

What a poor field we had for the South African Oaks, carrying a stake value of £750. Four runners, including two moderate galloways and the unfit Dignified. Although her superior class looked like pulling her through, Dignified collapsed over the last furlong, and the unfancied galloway, Yankee Doodle then came along and beat her pointless. The winner did not carry a "bob" of her owner's money, and the result was as much of a surprise to Mr. A. Rowe and his jockey, L. Hammon, as it was to the big crowd who saw her romp home from the favourite.

Bird of Prey, heavily bandaged in front, was not forward enough in condition to do himself justice in the Champion Stakes on Saturday. And, in beating him on W.F.A. terms fairly and squarely, Vibration displayed his superiority over Illustrious. All the same, Illustrious will again find backing when the ante-post betting operators begin with their early lists on the July Handicap. Up to the present, Illustrious has cost early-bird punters a fortune, and in the circumstances this scribe advises them to ward off Illustrious until they see him at the post, fit and genuinely fancied.

W. W. Pickering has to-day the biggest and most powerful stable in the Union, and in the circumstances it was but to be expected that he would make his presence felt at the Summer Meeting. With Vibration, of which he is part owner, he has won the Summer Handicap and the Champion Stakes, and for his principal patron, Mr. M. Lipschitz, he won the Derby with Asteroid II. and the Jeppestown Handicap with Hawk's Eye. With a bit of luck, or rather had he kept straight, Royal Record might have won the Forest Hill Handicap, in which Rural Fellow beat him by a neck, while Just was only beaten a neck by Supreme in the Governor-General's Cup, and Earley was a neck and a head away, third, in the Transvaal Handicap. In all, seven horses from the La Rochelle stable have won £5,820 in stakes during the first three days of the Summer meeting. Of this, Vibration contributed £3,600 and Asteroid II. £1,250.

Although getting on in years, and as far as jockeys go now in the veteran stage, I. Strydom retains his form wonderfully well. In the past, Isaac has ridden some great finishes, but none better than the one he put in to win the Transvaal Handicap on Benedictine. Throughout the whole of the two miles, he kept Benedictine on the rails, and the ground he saved by these tactics allowed of the veteran coming with a well-timed run to get up in the last few strides and beat the unlucky Silver King by a neck.

Saturday sees the highly successful Summer Meeting of the Johannesburg Turf Club brought to a close. Of the seven events to be decided, the Merchants Handicap occupies the post of honour. At the time of writing the acceptances for this race had not closed, and perhaps, after their efforts during the three days, some of those engaged in the minor events may not fulfil their obligations. But if they see the post the following should pay for following:—

1.5 p.m.—Dunkeld Plate. Nine furlongs.
1, Benedictine; 2, Flume; 3, Cardusa.

2 p.m.—Maiden Plate. Five furlongs.
1, Banjolele; 2, Canary; 3, Polychord.

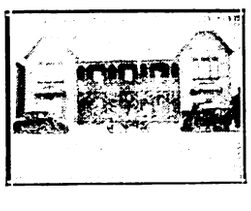
2.35 p.m.—Merchants Handicap. Six furlongs.
1, Illustrious; 2, Francois; 3, Asteroid II.

3.10 p.m.—Non-Stayers' Handicap. Nine furlongs.
1, Claudius II.; 2, Wolsey; 3, Our Circle.

3.50 p.m.—Turffontein Handicap. Seven furlongs.
1, Royal Record; 2, Red Falcon; 3, Polyvivian.

4.25 p.m.—Farewell Handicap. One mile.
1, Lord Bronte; 2, W. Pickering's Elect; 3, Sam Weller.

5 p.m.—Nancefield Selling Handicap. Six furlongs.
1, Hammerless; 2, American; 3, Enfantin.



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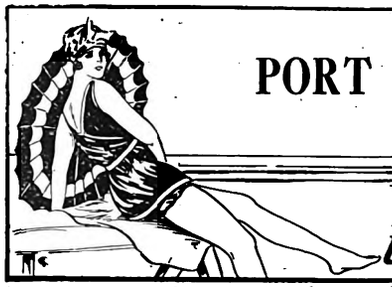

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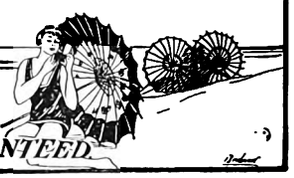

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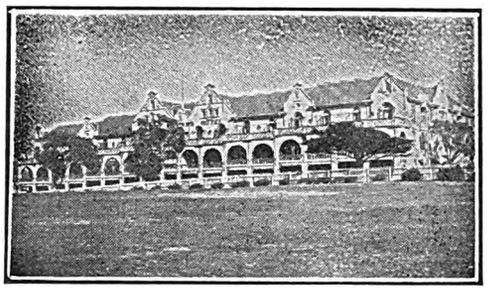

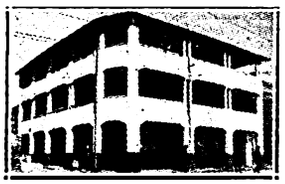

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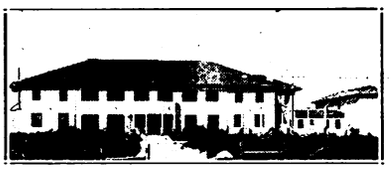

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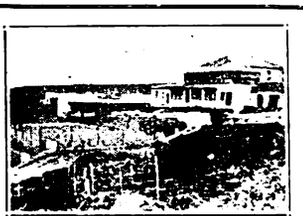

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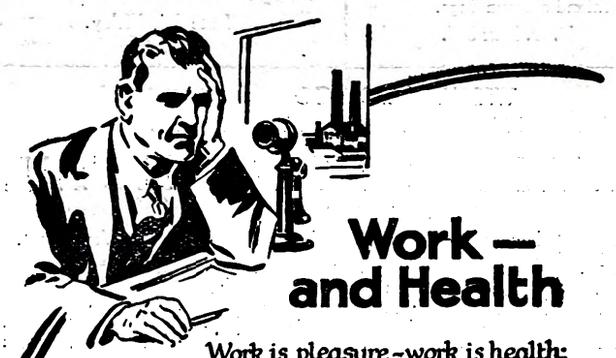

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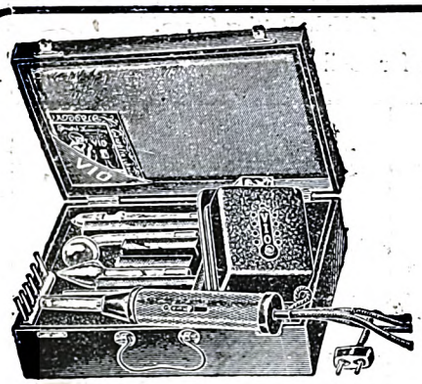

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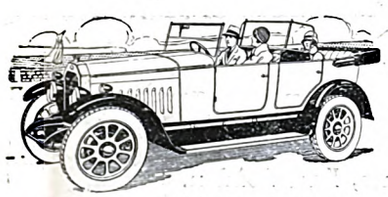

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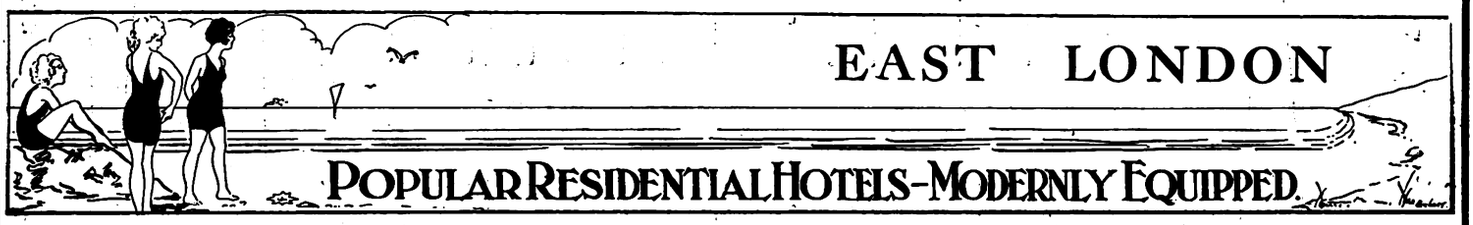

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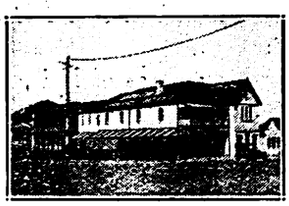

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XX. No. 598. WEDNESDAY, JANUARY 12TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Nellie Wallace, the famous comedienne, soon to be seen in South Africa.

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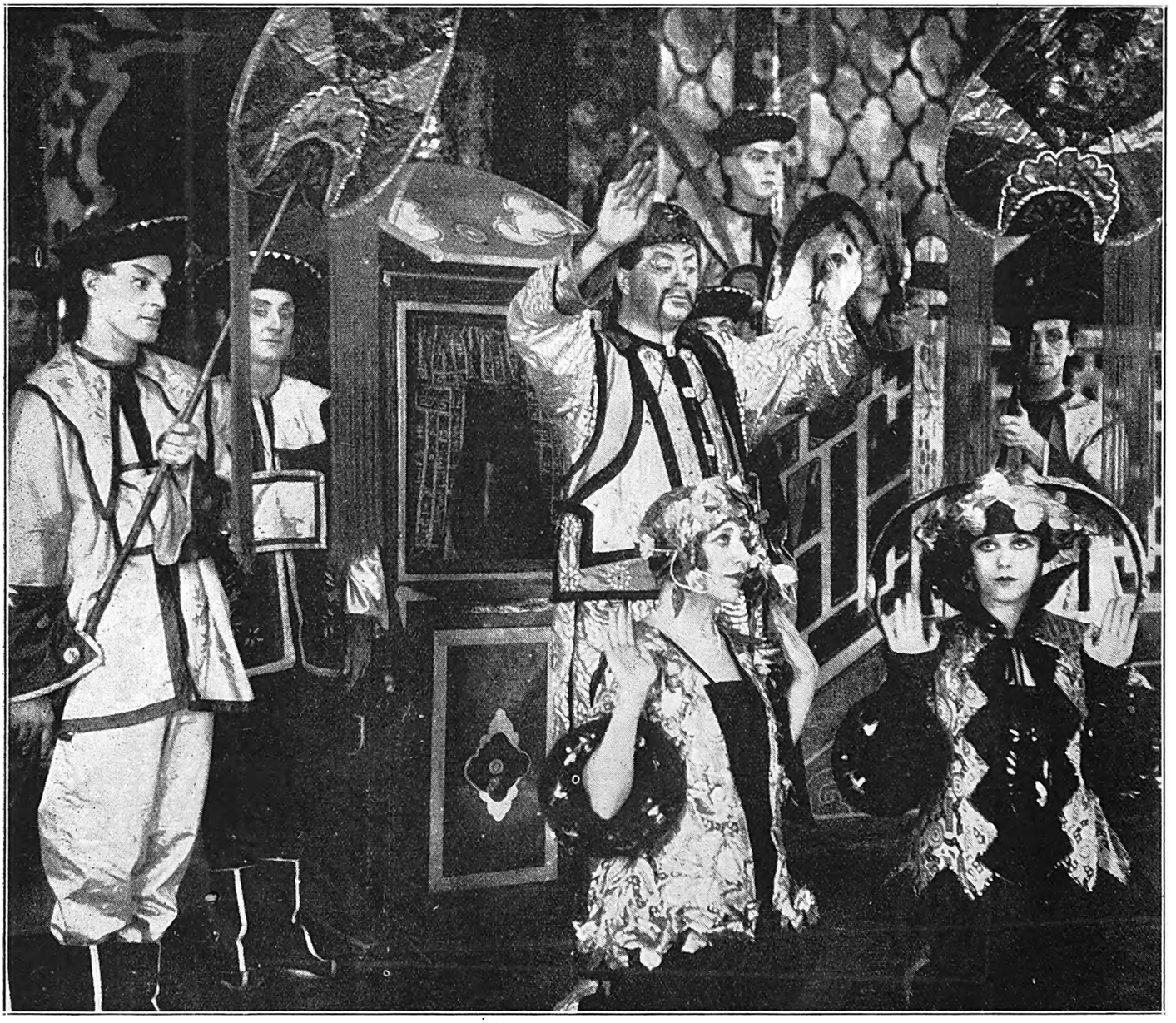
Special Prize Matinee.

On Thursday, January 27th, there will be a special matinee of "Aladdin" at His Majesty's Theatre, Johannesburg, to which the prize winners of the recent *S.A. Pictorial* competition will be invited by special letter.

And there, of course, you will see them on the stage meeting "Aladdin" *and* "The Princess" *and* "Abanazar" *and* "Dame Twankey" *and* "Pekoe" *and* all the other Pantomime folks.

So remember the 27th will be a simply extraordinary matinee, and get your Daddy and Mummie to book for you that day and take you to see "Aladdin and the Wonderful Lamp."



The wedding of "Aladdin" (Irene Shamrock) and "The Princess" (Kitty Emson).

[Photo: African Film Productions, Ltd.

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Myrna Loy and the witching hour.

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ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

Louise Fazenda and John T. Murray start the New Year well.

Lea Russell and Dora Dawn.

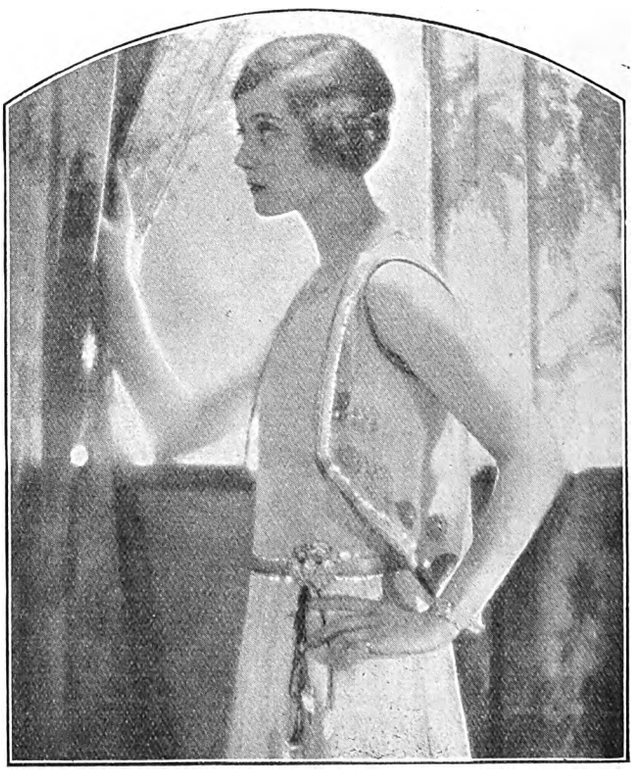
A curious and beautiful stage setting is used in the act of Lea Russell and Dora Dawn, the pair of vocalists who are well-known in London, and who are shortly to be seen in South Africa. The scene is wholly carried out in silver,—silver hangings deck the stage, the singers wear silver gowns, silver wigs and silver shoes, the only note of colour being the scarlet heels of their slippers and a scarlet flower in the background. In London the scene is further embellished by a red lacquer Baby Grand piano, but this was too precious a thing for the singers to bring on their tour.

In this act Lea Russell is the soprano and pianist, and Dora Dawn the contralto. Both artists hail from Australia originally, though they have had most of their singing experience on this side of the world.

I remember hearing Lea Russell sing "Santuzza" in "Cavalleria Rusticana" in Australia some years ago. It was her first big part, and she sang and acted with grace and considerable fire. This gifted singer can perform the leading parts in no less than twenty-five operas, and can sing them in three different languages. She has studied in Paris with Lapierre, and sung "Louise" at Covent Garden. She played the leading roles with the British National Opera Company for fifteen months not long ago.

As for Dora Dawn, she is a well-known contralto, and has done a great deal of concert work on the Continent and in America. She toured not long ago in South America with Paderewski, and has also sung with Backhouse, the famous singer.

They are now making their first trip to South Africa. A pair of such excellent artists cannot fail to have a great welcome there. Their act is not in any sense highbrow, and all the numbers they sing have a popular appeal.



Mimi Crawford, whose exquisite dancing is one of the best features of "Vaudeville Varieties."

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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FOUR PICTURES.

Marie Blanche and the Changing Fashions.

Accompanying this article you will find four pictures which show Marie Blanche from the time when she was two until the present day. I think, after looking at them, you will agree with me that in the last picture there is still something of the child-like candour that is so evident in the first.

Note how the fashions have changed since the baby Marie sat in that brocaded chair, gripping its arms with two small hands. There is a great eagerness in the little

Marie at two.

Marie growing up.

grave face, topped with the crown of fair curls. She looks as if she were about to jump off the chair and set out upon the most enchanting adventures. The flicker of white petticoat under the dark skirt suggests that at the moment when the camera caught her she was on the point of leaping down from her perch to say something terribly important to the people who are not visible in the picture. This is Marie Blanche at two,—an adorable bundle of femininity.

In the next picture she is a little older, but the attainment of the ripe age of seven has apparently urged upon her a sweet, mild gravity. Her hair has grown from its frothing curls about her ears, and now tumbles in fair torrent over her shoulders. I cannot help feeling that she is tremendously proud of her fur muff,—probably her first—and the hat with the ribbon and the little hint of curling feather over the brim. Yes, this is a very important occasion for Marie. You can see she feels that. I fancy that already she has made up her mind to become an actress some day. I think that the grown-up Marie must look upon this grave, sweet other Marie with great affection.

The years pass. She has achieved her first ambition and has played her first part. This was "Priscilla" in the comedy "Priscilla Runs Away." She has grown-up, but still there is something of the two-year-old and the seven-year-old Marie in the eyes of this third photograph. She wore this poke-bonnet and these tiny puffed sleeves when she played the lead in "Carminetta" at The Prince of Wales, London. You see that the hair is still curling, though most of it is tucked up under the bonnet.

Marie at seven.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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The last photograph of the four represents Marie as she is now, and as you will see her when she comes to South Africa with George Robey in "Bits and Pieces."

If you put the four Maries together you will see that each photograph contains all the chief characteristics of the three others. Marie at two, Marie at seven, Marie on the verge of growing up, and Marie herself. You cannot fail to love them all!

Marie herself.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING 17TH JANUARY, 1927.

Tivoli, Capetown.—(Opening Wednesday, 19th January.) Edna Maude, Rosslyn and Plant, Daly Sisters and Marr.

Empire Theatre, Johannesburg.—Terpsichore, Three Flying Flacoris, Ciro Sisters, Rue Lambert, E. Jarrow, Graham and Watty, Russo and Bradford, Wright and Marion.

Orpheum, Johannesburg.—The Huntings, The Amour Boys.

Grand, Pretoria.—Christiane and Duroy, Daisy Wood.

Criterion, Benoni.—Mantell's Manikins, Van Dock.

Criterion, Durban.—Lee White and Clay Smith, Dennis Duo.

Vaudette, Bloemfontein.—Little Betty Wit, Scott Sanders.

Apollo, Germiston.—Johnny Moore, Two Shelbys.

Vaudette, Krugersdorp.—(Monday and Tuesday.) Phil and Phlora, Rose Alper.

Palace, Vogelfontein.—(Wednesday and Thursday.) Phil and Phlora, Rose Alper.

Empire, Brakpan.—(Friday and Saturday.) Phil and Phlora, Rose Alper.

Grand, Port Elizabeth.—Story and Lee, Benson Gray.

Rhodesian Smalls.—Bert Ralton's Band, including M'Lita Dolores.

His Majesty's Theatre, Johannesburg.—Tenth Annual Pantomime, "Aladdin" and the Wonderful Lamp.

Scott's Theatre, Maritzburg.—1926 Comedy Company will present: Monday and Tuesday, January 17 and 18, "A Cuckoo in the Nest"; Wednesday and Thursday, January 19 and 20, "The Best People"; Friday and Saturday, January 21 and 22, "Rookery Nook."

Opera House, Capetown.—Guy Bates Post and Dorothy Brunton will present "The Climax," "The Bad Man" and "The Masquerader."

Margaret Bannerman.

Margaret Bannerman is looking very well and more beautiful than ever, after her summer abroad, says a writer in a London paper. When I met her the other afternoon, she had just come away from a solid three hours' "seance" with Sir Arthur Pinero, who had been going over "Trelawney of the 'Wells'" with her. (She plays the part of "Rose Trelawney" in the Globe Theatre revival of this famous old piece.)

She told me an amusing incident which occurred when she was travelling from Cannes to Paris on her way home. She was on the same train as the Bey of Tunis, who was on a visit to Paris, but several coaches in front of him. When they reached the station at Paris, she jumped out quickly with her very smart travelling "kit" and luggage, and found to her horror that in honour of the Bey's visit the path to the exit of the station was lined with a red carpet, up which she had to walk between a line of soldiers holding fixed bayonets. "So," she said, "I had to toddle up the carpet, which seemed very long and very red, thus preceding the Bey. I was so nervous that I felt as if the carpet would rise up and hit me on the nose at any minute. It seemed an interminable walk!"

Worse followed, however, when she reached her hotel, and, incidentally, the Bey's, and found it decked out with flowers and flags, and a crowd assembled to welcome the Royal personage. . . . So, for the second time that day, she preceded him, and unwittingly took the homage that was meant primarily for him.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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"MONS"
at the Bijou, Johannesburg.

For Great Britain the war on land began at Mons, and at Mons, by a most remarkable coincidence, it ended, for one British Army at least, more than four years later. But, whereas in August, 1914, almost the whole of the British Expeditionary Force that was ready was strung out at Mons, in November, 1918, British armies many times its size were fighting on a broad front from Flanders to Cambrai, and had waged victorious war in Italy, in Salonika, in Palestine, in Syria and Mesopotamia. Vaster in size they were, but not more heroic in quality than the first and second Army Corps which fought at Mons, the van of the old British Regular Army, which was worn to a shadow in three months of perpetual marches and battles, and which handed over its victorious banners, torn, but flying, to those who came to its succour after the crowning mercy of the first battle of Ypres.

The old Regular Army, the "Old Contemptibles," as they were proud to call themselves, picking up the taunt flung in derision by the Kaiser in the hour of his pride, was the best-equipped, the best-hearted, the best-tempered, the most invincible army of its size of all that entered the furnace of war.

The producers have been fortunate in receiving facilities from the War Office, including the privilege of access to all the official records, with the result that they have been enabled to weld realism and reconstruction together with definite cohesion.

"Mons" comes to the Bijou, Johannesburg, on January 17th.

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Julia Faye wears fashion's latest fad—the one earring.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Lea Russell and Dora Dawn, appearing shortly in South Africa.

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

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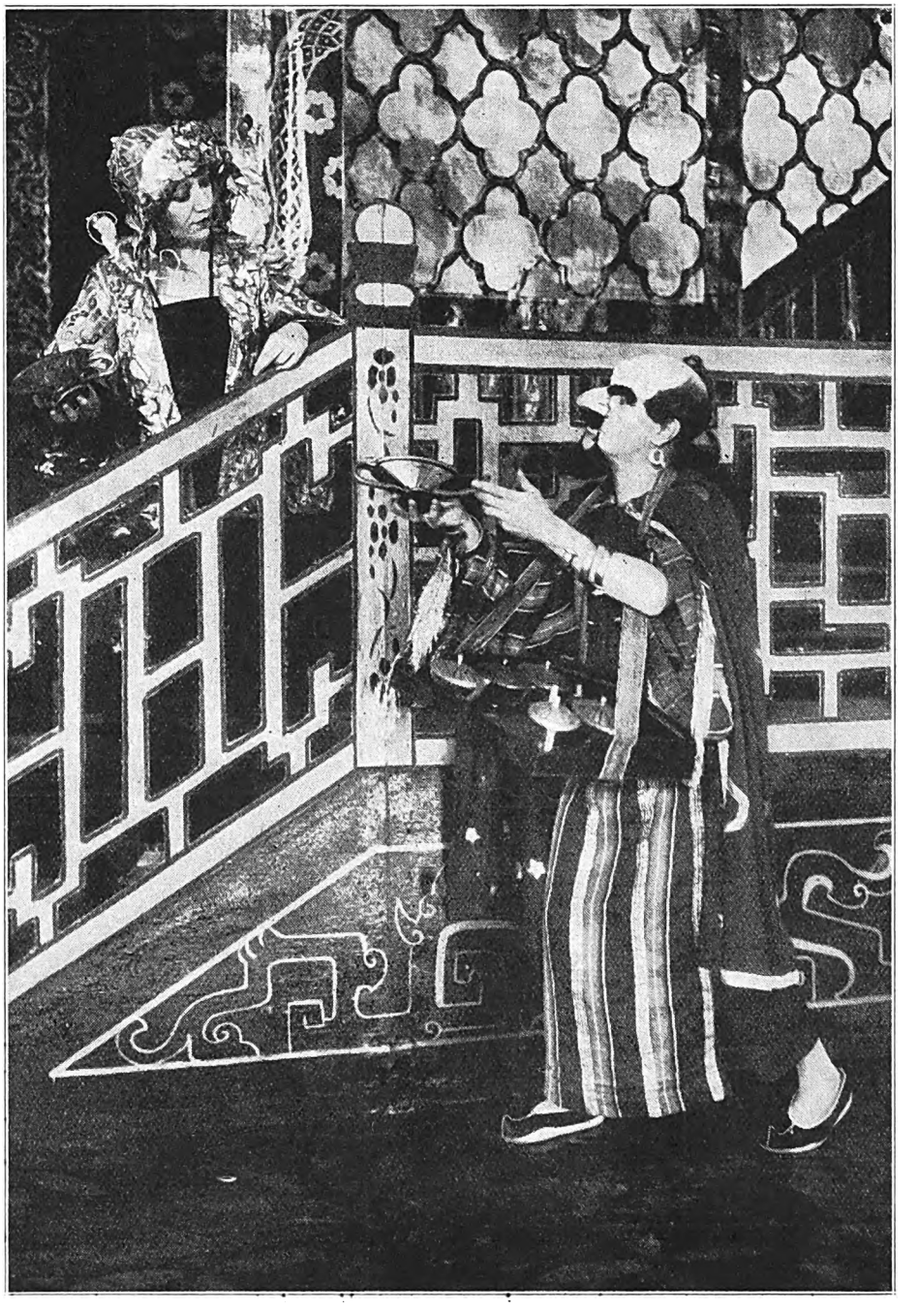
"NEW LAMPS FOR OLD."



The "Princess" (Kitty Emson) and "Abanazar" (Fred Wolgast) in "Aladdin."

[*Photo: African Film Productions, Ltd.*

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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I should like to show you a copy of a small magazine called *George Robey's Advertiser*. It is full of the most amusing mock-advertisements, written by Mr. Robey as a skit on the present-day craze for advertising. Here is one advertisement:—

"WHY PAY RENT?"

GIVE THE BAILIFFS A CHANCE!

Full Particulars from:

THE HON. SEC.,

SOCIETY OF INDIGENT BAILIFFS.

Here is another:—

COMPLAINTS

should be made to the Management in writing, and placed in the receptacle installed for that purpose at the Entrance, which is cleared regularly twice weekly by the Dustman.

Attached to an advertisement for "Shrimps" Puppy Biscuits, a certain S. M. Brown writes: "If it had not been for your Biscuits we should have had a Dog License to pay for." And here is an argument in favour of

WAGG'S PEDIGREE SAUSAGES

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NO LICENSE REQUIRED.

Detached or semi-detached.

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Nobody can touch them!

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And, lastly, I must quote an advertisement which should be of interest to women. It reads:—

No head complete without one of our famous

VELVET TOQUES,

Price 2/6,

or Post Free 24/11½.

A more than satisfied purchaser writes:

"I bought one of your Toques three years ago, and I find it impossible to wear it out."

This seems to me as equivocal as that ancient advertisement for Pears' soap. You remember it—the incredibly dirty and unshaven man writing: "Two years ago I used Pears' soap; since then I have used no other."

George Robey.

Five George Robeys!

Just think of it,—five of him in one picture. But those of us who have seen him act are not staggered by this photograph. It merely represents a few facets of the many-sided personality of this great comedian. There are, in fact, hundreds of George Robey's, each one more witty and amusing than the last.

There is George Robey himself, George Robey as a cockney woman, George Robey in the wild South Sea head-dress, the curate in a flat bowler hat and minus a collar, George Robey the boxer, George Robey the Italian impressario, George Robey the policeman,—Oh, I could go on for ever enumerating his different personalities. You see that he has signed the photograph "Yours all ways." You will be able to see him in some of his guises when he makes his tour in South Africa in "Bits and Pieces"—one of the funniest revues, if not *the* funniest, I have ever seen.

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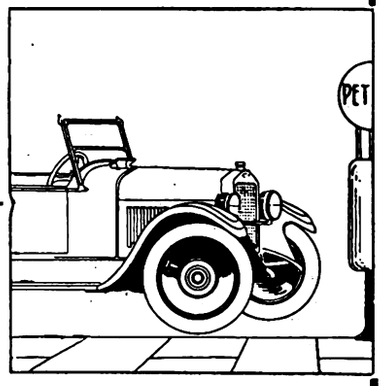

Jetta Goudal.

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Charlie in the Flesh.

It is rare that one receives, from the many people who manage to meet Charlie Chaplin in the flesh, a picture of the man as he really is. A successful picture is, however, drawn by Miss Margaret Chute, who managed to obtain an exclusive interview with the great film comedian, and tells the story in "Charlie" in the *London Magazine*.

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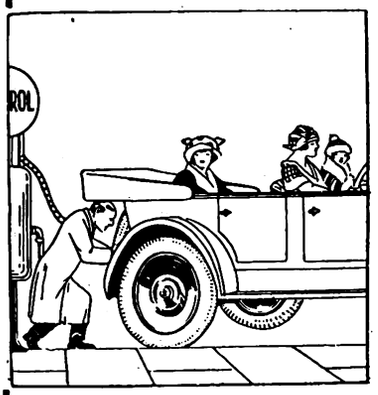

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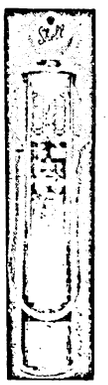

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Charlie talks to her of his shyness. "I hate people to think I'm stand-offish—'high hat' they call it, out here. I'm not; you believe that, don't you? The truth is, I'm so desperately shy. It's a curse to be shy. I've always been like that, and it's the last thing the world expects from a comedian. Visitors come here sometimes and sit down by the set, folding their hands, and saying sweetly: 'Now, when's he going to be funny?' That finishes me! I can't do a thing—and it's the reason why I don't have anyone here, if I can help it. Just shyness, nothing else.

The Amour Boys.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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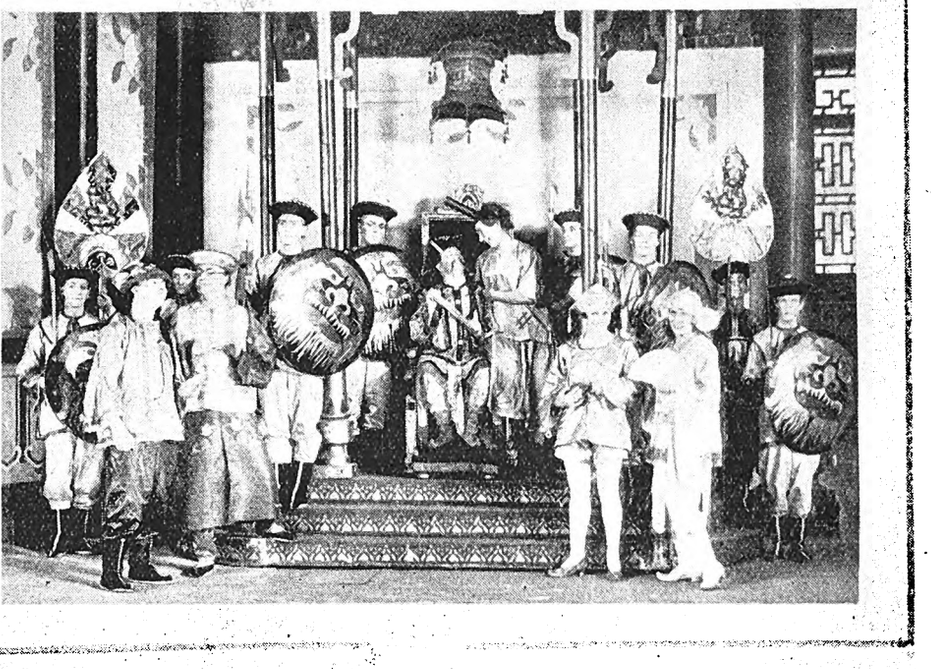

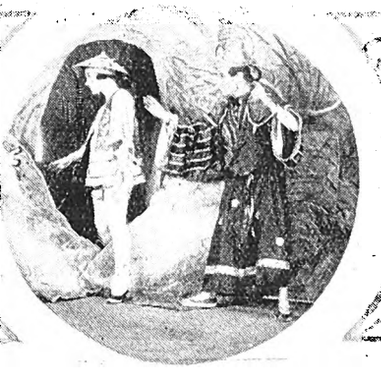

Photos: African Film Productions, Ltd.

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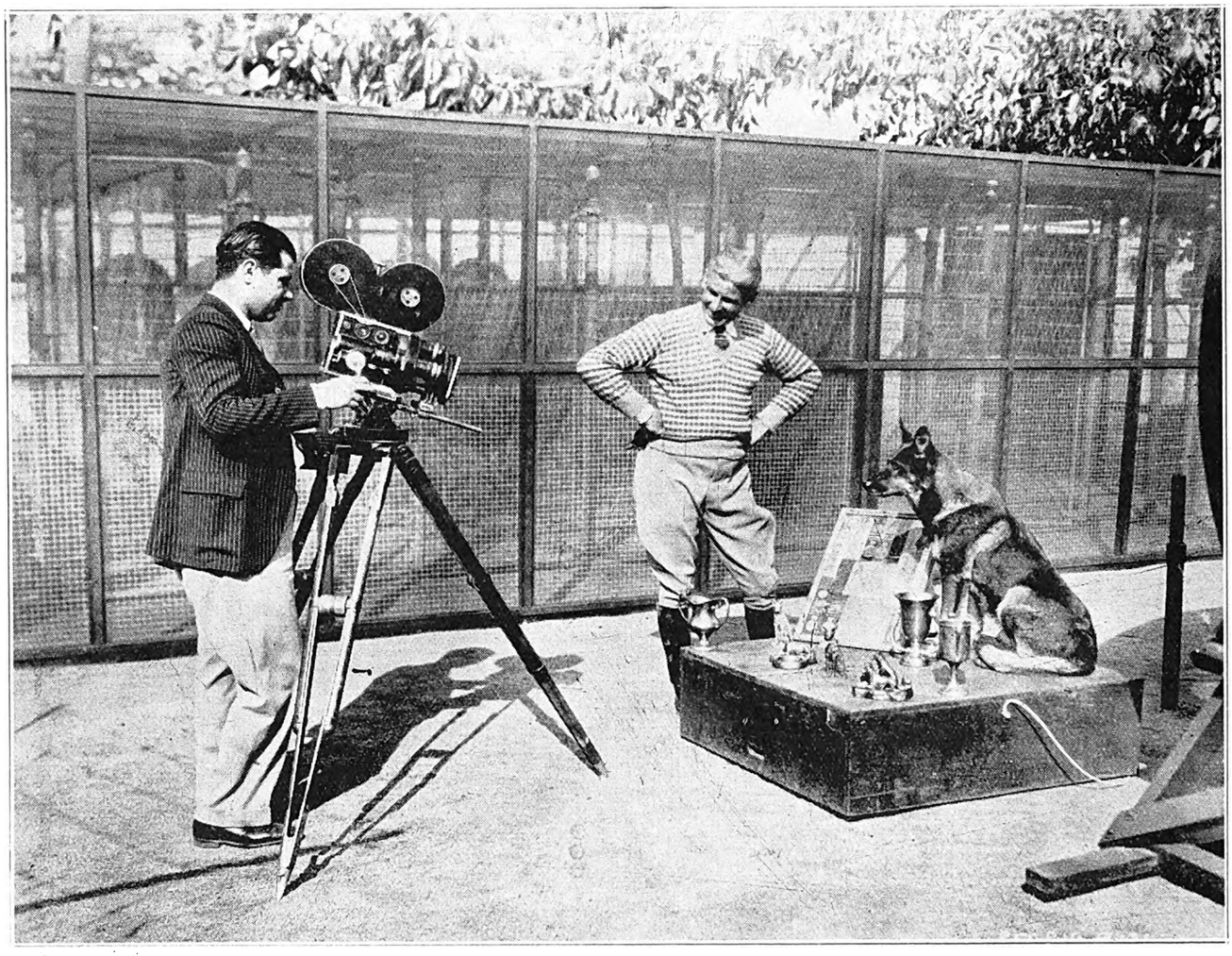

Rin-Tin-Tin is photographed with his master, Ned Duncan, and the dozens of cups and trophies he has won.

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More Film Stars

Adolph Menjou.

Adolph Menjou was born in France over forty years ago, and went to America to live at the age of four. He had three years' stage experience before film work claimed him, and jumped into fame in Chaplin's "Woman of Paris." Adolph is 5 ft. 10 in. in height, with dark hair and dark blue eyes He's married to a non-professional and has a son.

Irene Rich.

Irene Rich started her screen career in 1917, when she was left a widow with two little daughters and a mother to support, and after a hard struggle as an extra she graduated to leading roles and later attained stardom. Born in Buffalo, New York, on October 13th some thirty years ago, and educated there, Irene is 5 ft. 6 in. in height, with brown hair and dark brown eyes.

Marion Davies

Born in Brooklyn, New York, in 1898, Marion Davies started her career in the chorus of a musical comedy, afterwards posing for Harrison Fisher and other well-known artists. Her beauty attracted the attention of film directors and she was given a chance on the screen. She is 5 ft. 6 in. in height, with golden hair and blue eyes and a fair complexion.

Tom Moore.

Tom is a typical Irishman, 5 ft. 10 in. in height, with golden brown hair and blue eyes. Born at County Meath, Ireland, in 1885, he emigrated to America with his family when quite a boy, and started his career on the stage. He spent seven years in touring companies and then turned to the movies, making his first appearance before the camera with Kalem films.

Antonio Moreno.

Tony, whose full name is Antonio Garrido Monteagudo Moreno, is a Spaniard, and a real Latin type. Born at Madrid in 1888, he is 5 ft. 10 in. tall, with black hair and brown eyes. He came to America at the age of fourteen and started his screen career with Maude Adams, afterwards going on the screen. He's married to Daisy Danziger, a Los Angeles society belle.

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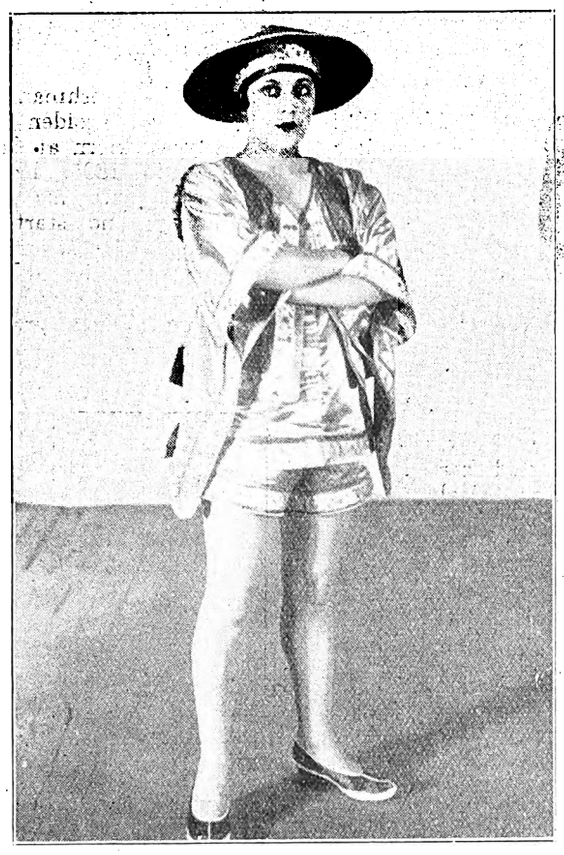
S.A. Pictorial Children's Competition



Aladdin.

DEAR CHILDREN,

Aren't you excited to know who won the competition? There were *hundreds* and *hundreds* and *hundreds* of entries. Do you know, my room looked like a snowstorm, and I *never* imagined so many children could write and draw so beautifully. We'll have to have another competition later. I am publishing some of the essays and a few of the drawings. Some of the very best won't make a reproduction. Isn't it sad? Never mind, they got a prize.

Now, this is the result:—

(*a*) "What I think Aladdin looks like after hearing him broadcast." (Essay for boys.)
Age 8—10. Gerald Chenik, 4, View Street, District Township, Krugersdorp. (Age 9½.)
Age 10—14. The judges did not consider the entries good enough for a prize.

(*b*) "What I think the Princess looks like after hearing her broadcast." (Essay for girls.)
Age 8—10. Annie Smuts, 69, De Villiers Street, Turffontein.
Age 10—14. Ruth Mance, 7, Talton Road, Forest Town, Johannesburg.

(*c*) "Why I like pantomimes." (Essay.)
Age 8—10. Betty Pocock, 107, Kerry Road, Parkview, Johannesburg. (Age 9.)
Age 10—14. Lily Pic, 13b, Baelerts Street, Troyville, Johannesburg. (Age 14.)

(*d*) "What I think Aladdin will look like." (Sketch.)
Age 8—10. Basil Wallis, 373, Main Street, Fairview, Johannesburg. (Age 9.)
Age 10—14. William Anderson, 20b, 6th Avenue, Bezuidenhout Valley, Johannesburg.

(*c*) "What I think the Princess will look like." (Sketch.)
Age 8—10. Thelma Crippe, 37, 14th Street, Orange Grove.
Age 10—14. Irene Mary Knox, 1, Park Buildings, Wolmarans Street, Johannesburg.

Then the judges have awarded *special prizes to*

Kathleen Reynolds (age 13), of 104 Life Street, Bulawayo, Southern Rhodesia, for her nicely painted picture of the Princess.

Nita Rosenberg (age 14), of 59, Commissioner Street, Johannesburg.

Eric J. Robinson, P.O. North Rand. (Age 12.)

And to our *youngest* competitor, Ella Mary Dunton (age 4 years 9 months), of 23, 7th Avenue, Bezuidenhout Valley, Johannesburg.

There, children. And the prizes will be given at a matinee at His Majesty's Theatre, Johannesburg, of which I shall advise you later. It will be about the middle of January, to give me time to get "Aladdin" and "Princess" dolls ready for some of you.

A very happy New Year to you all.

Your friend,

THE EDITOR.

The Princess.

[*Photos: African Film Productions, Ltd.*

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Christiane and Duroy, at the Grand, Pretoria, on January 17th.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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LONDON THEATRES.

LEICESTER SQUARE,
December 10th.

The Moffats.

New plays? There have not been a great many, but we were pleased to see the Graham Moffat's playing again in a London theatre with a new play called "Granny." This is a worthy successor to that delightful comedy "Bunty Pulls the Strings," and, comes, of course, from the same clever pen—that of Graham Moffat himself. Mrs. Graham Moffat acts the part of "Granny" most delightfully, and manages to marry off every unmarried person in the cast. This she does from her sick-bed, which makes the old lady all the more worthy of praise. But then these bedridden match-makers are probably the most vigorous of all the people who urge matrimony upon the young.

The Title is misleading.

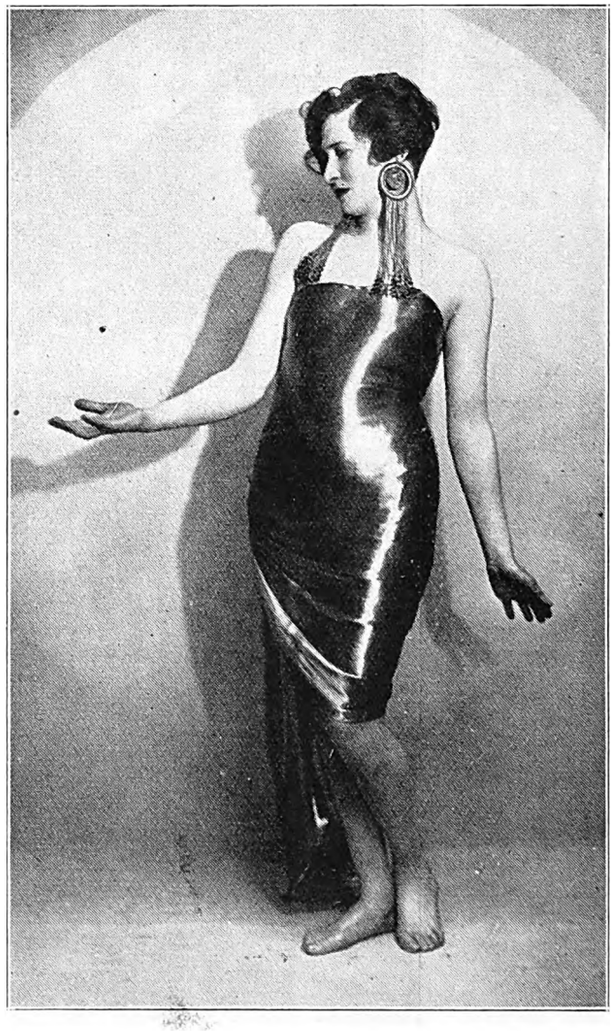
The latest new London play was produced last night. This is "The Gold Diggers." Do not be led away by the title into thinking that the scene is set in Kalgoorlie or Nevada, or any of the other places where gold has been found. These gold-diggers do not dig in the manual sense of the word, but are merely beautiful harpies who spend their lives digging gold from the pockets of unsuspecting males. Most of these ladies in last night's play were chorus girls—I mean the gold-diggers were chorus girls.

The Champion Gold Digger.

Jobyna Howland, a large-sized woman with a deep voice, which she used very cleverly for mock-tragic effects, has come from New York to play the champion gold-digger of them all. Hers is the part of a show girl with most advanced views on gold-digging. She says in one part, "I tried to work the men. All I got was a promise from one, John, that he'd send me a bunch of lillies. Do I look as dead as all that?" Tullulah Bankhead takes the part of "Jerry," a small-part gold-digger of another type, the "sweetie" kind. She, in her own words, "Always makes the men come across, and never comes across herself. She knows it's better to keep a man guessing than to give him the answer to the riddle." There are other gold-diggers—a blonde, for instance, who affects an English accent, dresses like Gainsborough's Duchess of Devonshire, and carts about a Russian wolfhound. This hound and a small puppy are almost the only decent characters in the play, the others are either vicious or stupid.

A Revival.

"Aloma" has been revived at the Adelphi, and crowded houses have bestowed upon it a very generous reception. Indeed, it would have been difficult to command fuller measure of applause if the play had been making its first bow. The cast, which includes Godfrey Tearle



Frances Carson.

and Frances Carson, whose photograph you see here, literally lent ample colour to the tale of the South Seas, and those who like a pleasing combination of thrill and trill are enjoying "Aloma" thoroughly.

An Irish Actress.

It was a great delight to have the Irish players with us again at the Criterion. Their opening bill for the new season was a revival of "The White Headed Boy," in which

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Sarah Allgood.

W. H. Berry.

Sarah Allgood, as usual, gives a most delightful performance. Here you see a photograph of the foremost Irish actress in the world to-day.

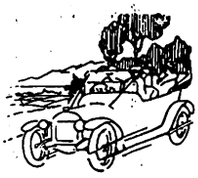
A well-known person indeed.

I need not give the name of *this* photograph, need I. This face must be very well-known to you, even though the original may not have been to South Africa. Still, I suppose, it would be hardly polite not to name this very well-known person. He is W. H. Berry, of course. At the moment he is playing in "Princess Charming" at the Palace Theatre. What a delightful unaffected comedian he is! He contributes largely to the success of the play, which looks as if its name will be in electric lights above the Palace for months to come.

For the rest, the only other play I have seen is "Aspidistras," a miserable and unhappy affair. If I told you the plot you would find it as tedious as I found the production, therefore I refrain.

PORT ALFRED SEASON

All the Year Round



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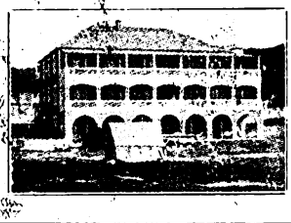

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The Newest Dance.

My dears, writes Pamela Travers from London, I've just come back from a ballroom where they were dancing (and I dignify the proceedings with that word) a thing called most horribly the Heebie-Jeebie. The name's bad enough, but the movements are worse. Like its predecessor, the Charleston, the Heebie-Jeebie comes from America, and its six basic steps were described to me as representing the movements which accompany the incantations of a witch-doctor before he makes a human sacrifice to his gods. It is not suggested—not yet, at least—that the advent of this horrible ceremony of the Upper Congo-ish parts of the world should be accompanied by the actual slaughter of a guest in a Mayfair ballroom, but it will doubtless be the means of killing off several fat dowagers of uncertain age who are sure to attempt it. They will do anything, these darlings, rather than not be perfectly modern. O gavottes, O minuets, O elegant pavan—where are you now? Where your sliding ghosts and the hiss of your flounced skirts? O tempora! O mores!

Yes, I am writing rather in the vein of a maiden aunt—but really, it's so hideous. A negroid looking person was—as they say in Ireland—cavortin' and wriggling himself and his partner into divers shapes and patterns that made me think of the contortions of tadpoles when they discover that a little boy has removed the kindly stone that covered them. I know—I positively *know*—that the next dance that is invented will have an affinity with our simian ancestry. Think what that will be like—and shudder!

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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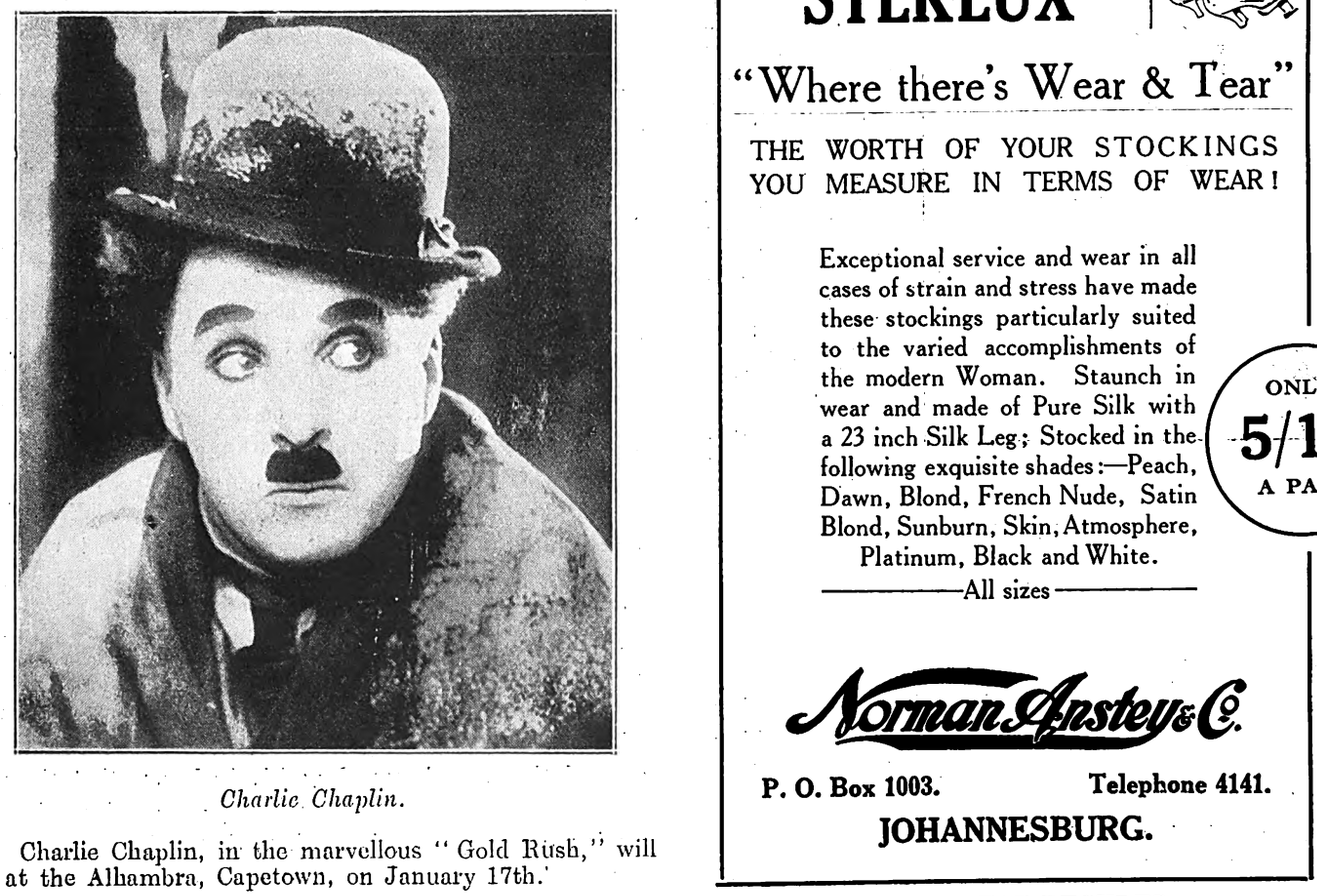
Emil Foot-Gers, who will appear shortly in South Africa.

Foot-Gers.

This is a photograph of Emil Foot-Gers, who, though no stranger to South Africa, may not be remembered by audiences other than those in Johannesburg, since on his first trip there he played only in that town. Emil Foot-Gers is an entertainer who quietly and insidiously draws out the tides of laughter. Almost before you know it you are chuckling, and this soon develops into a most happy roar.

He will sing you songs in four different languages, burlesquing them all. He will dance for you with his rag and sawdust dummy as a partner, and together they will perform the Charleston on a small table not three feet square. He will present you with a fantastic burlesque picture of a French actress making a quick change in public. He will do a mad Spanish dance with castanets. The climax of his act comes, however, and with it your most hearty appreciation and laughter, when the comedian, bringing out of his coat a miniature grand piano, and, making a seat of his stick, topped by his opera hat, begins to play this absurd instrument.



Charlie Chaplin.

Charlie Chaplin, in the marvellous "Gold Rush," will be at the Alhambra, Capetown, on January 17th.

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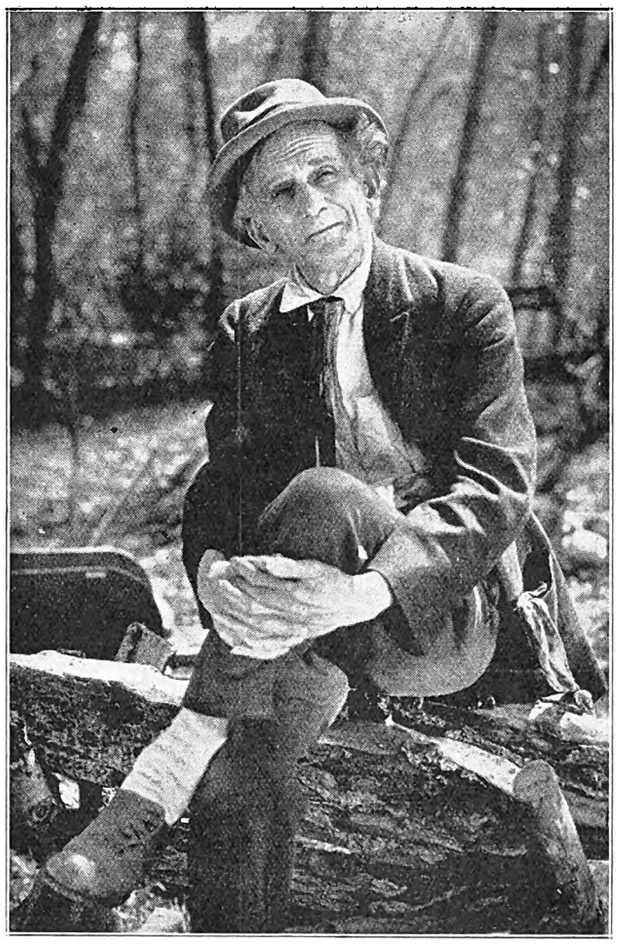
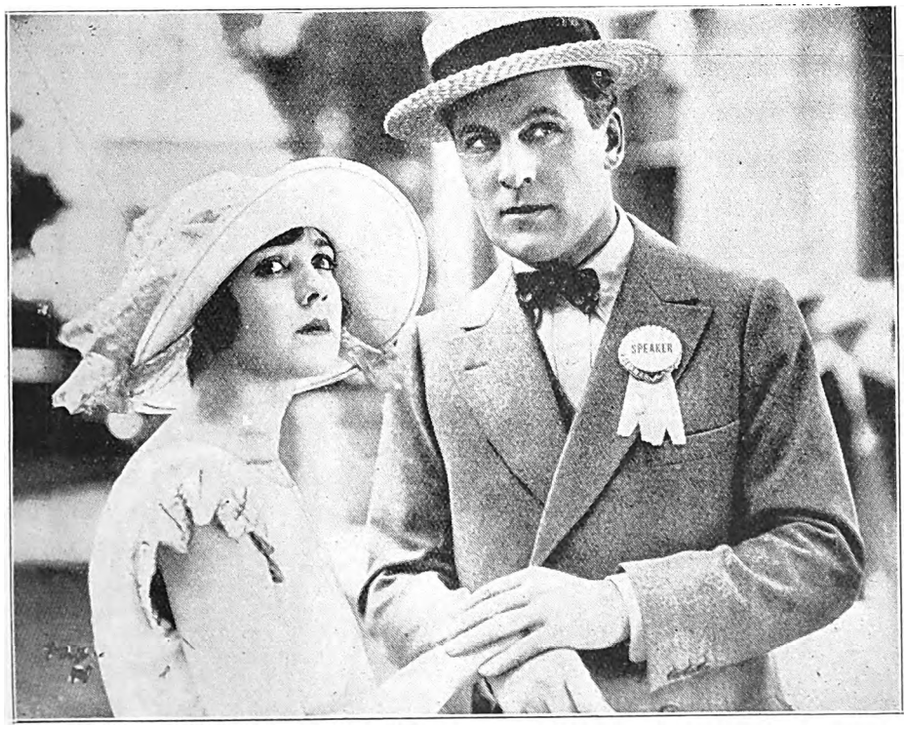
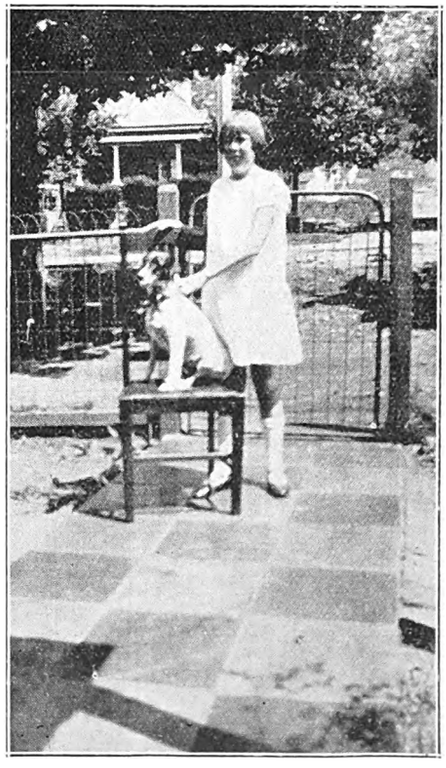


Playing in "Lightnin'," at the Grand Bioscope, Capetown, on January 20th, 21st and 22nd.



A picture from "The Old Home Week," coming to the Carlton Bioscope, Johannesburg, on January 17th, 18th and 19th.



Isobel Graham, one of our little competitors.

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

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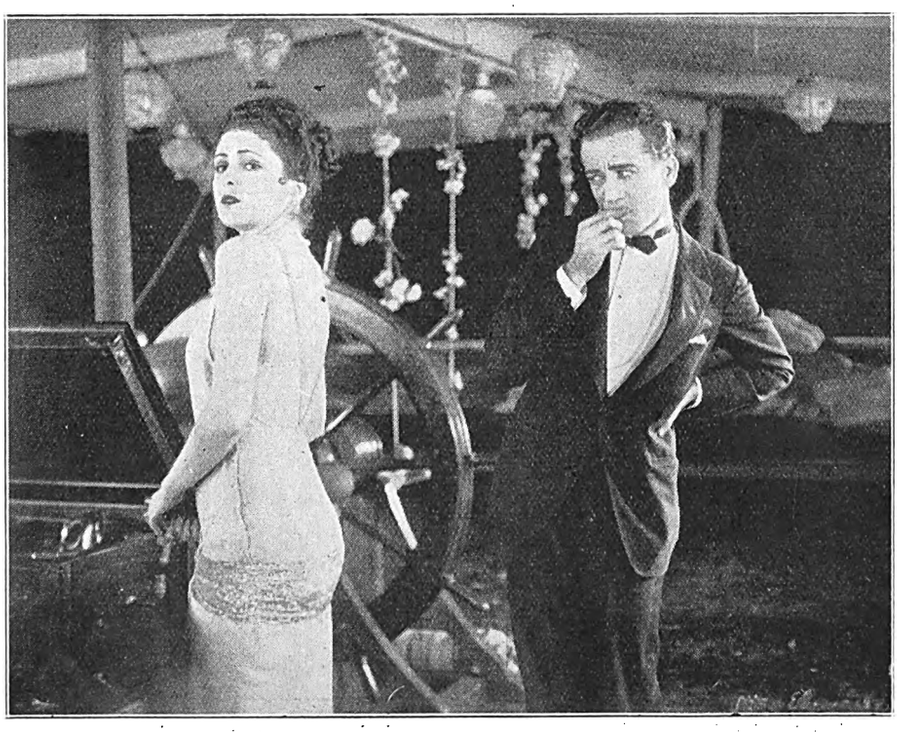
Colleen Moore and a youthful admirer.



"Don't talk to me."

At the Orpheum, Johannesburg.

This picture is a scene from "The Folly of Vanity," coming to the Orpheum on January 20th, 21st and 22nd. On the 17th, 18th and 19th "Thief in Paradise" will be screened. Both are very fine films indeed, and will surely interest you.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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An unusual portrait of Jean de Casalis, the South African girl, who plays the leading part in "A House of Cards" in London.

[*Photo: Paul Tanqueray.*

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Excursion Fares: (a) To Capetown, Capetown-Simonstown Section, Strand, Bot River (for Hermanus) and Saldanha (for Hoedjes or Saldanha Bay) one day each week during JANUARY, FEBRUARY AND MARCH 1927, from stations in the Transvaal, Orange Free State, Cape, South-West Africa, and R.R. and B. & M.R. (all sections).

(b) To East London, Port Elizabeth, Jeffreys Bay, Port Alfred, George (for Knysna and the Wilderness) and intermediate stations to Mossel Bay, also to Umtata (for Port St. Johns) one day each week during JANUARY AND FEBRUARY 1927, from stations in the Transvaal, Orange Free State, South-West Africa, Cape Province and R.R. and B. & M.R. (all sections).

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W. W. HOY, General Manager.

Dolores Costello takes it easy.

PREVENT DISEASE. USE JEYES' FLUID DAILY.

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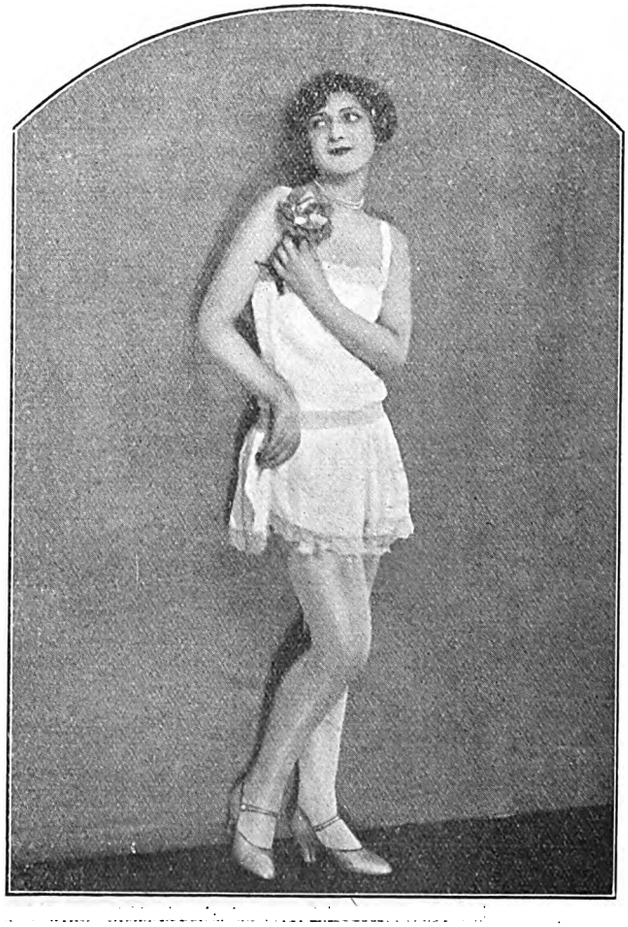
De Biere.

"How are my mysteries done?" said De Biere to me. "Ah! no; let the public come and find that out for themselves. Will I talk about—what did you call it, 'the art of faking?' Yes, certainly. I think it is an art about which the public should know more, and in which they could well take a bigger interest. You know, there is a remark popularly attributed to the late Queen Victoria: 'I would

rather see a good conjurer than listen to the opera.' Now, that is a matter of taste and of mental inclination, but all the same it is a fact of which very few people take cognisance. Conjuring makes a demand even more forcible than opera on the intellect, both of the artist and of his audience. Magic, I claim, is as old as the world, and as interesting. The public like nothing better than well-performed tricks, but to my mind the public fixes so much of its attention on the mere showman part of the artist's work—not a contemptible part, mark you—that it fails to realise how much study, how much brain-work, how much science lies behind the few apparently simple motions which constitute the trick. They do not appreciate the fact that the fakir is a scientist of a very high order. Even when a trick in all its bearings is explained to them many seem incapable of believing that the wild domains of chemistry, mechanics, and electricity may severally have contributed to the conjurer's success, and that, further, as the conjurer is frequently the inventor of the trick, that he must be to a greater or less degree master of the sciences which he calls to his aid in the mystification of the people. It is this want of understanding of the inner working of the fakir's art that has kept conjuring from its kingdom—recognition as a science."

"I claim a high place for my profession, and when I have carried my argument to the bitter end I think you will see eye to eye with me, and so will your readers. In many cases when any single department of human knowledge is levied upon for the success of a trick, it is a part of that science of which nine out of every ten professors of that particular branch are ignorant. In mechanics we may get to the same goal as the engineer, but by a method of which the ordinary engineer is ignorant, probably because if he knew the method he could make no use of it in his particular work. In chemistry, reactions which the chemist neglects are pressed into the conjurer's services, and the developments of electricity of which the work-a-day world has failed to see the utility have proved of immense value to the fakir."



A beautiful member of "London's Ziegfeld Follies."

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Cape Town,
The Centre for
MILWAUKEE
Holeproof Hose.

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Romance Story, Charlie Murray.

Had Charlie Murray lived in the days when kings had court jesters to divert them when the business of "kinging" was hanging more or less heavily on their hands, he would probably have been the *casus bellum* of more than one historic clash of arms.

Once having enjoyed Charlie's railleries, his rejoinders and his repartee, no medieval monarch would have been satisfied until he had annexed this royal funmaker, by hook or crook, for his own court; nor could those with whom he had been associated endure the idea of existence without him — which would probably have started many a festive survival of the fittest, or "Fittinest."

Imagine Old King Cole, for example, permitting King Canute or Emperor Charlemagne to walk off with his pet minstrel — had that ministrel been Murray o' Laurel (Indiana)—without an argument involving clothyard arrows, broad swords and a couple of rock quarries!

Cole, from all reports, was a merry old soul when things were going well; but we can imagine him throwing his pipe and his bowl and his fiddlers three right in the face of any other monarch who endeavoured to take Charlie from him—and following that action with his whole bloomin' army, if necessary!

For there is, after all, only one Charlie Murray—while pipes, bowls and fiddlers literally litter the landscape.

Charlie can no more keep from clowning, on stage or off, than a rooster can keep from crowing. Master of a million funny gestures and facial contortions; depository of another million funny stories and anecdotes; and possessor of a disposition which naught save cataclysm can shake, he is worth his weight in diamonds if he never faces another camera.

Rout the Root!

Can a tree grow without its root?
Neither can a hair.
ZIP REMOVES THE ROOT.

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Racing Notes.

By "Observer."

While W. W. Pickering, who trains the biggest and best team at Turffontein, had visions of an even more successful time, he managed to head the list of trainers at the Summer Meeting. During the four days he saddled five winners, in Vibration (twice). Asteroid II., Hawk's Eye and War Office. On the other hand, W. L. Randall would have had a very dull and expensive period had it not been for Benedictine, who won all four races for which he was saddled, one on each day of the meeting.

Not only did L. Hammon head the list of winning jockeys at the Summer Meeting, but his six successes included the S.A. Oaks on Yankee Doodle and the Governor-General's Cup on Supreme. E. Jacobie had only four winning mounts, but these included the Summer Handicap and Champion Stakes on Vibration and the S.A. Derby on Asteroid II. I. Strydom's three wins were gained on Benedictine, and these included the Goldfields and Transvaal Handicaps, while G. Askew, who, like Strydom, finds his opportunities limited owing to weight factors, had two nice successes on Undulate in the S.A. Nursery Plate and Illustrious in the Merchants' Handicap.

It is said that the value of the next Summer Handicap of the Johannesburg Turf Club may be increased in value to £5,000, which would make it the richest race ever run for in South Africa. The stewards at present in power are said to favour the bold move, and if they are re-elected at the annual meeting of next month an early notification of their policy will be made.

Mr. Henry Nourse is sometimes spoken of as having been exceptionally lucky in his ventures as a breeder. That may be so, but when a man keeps on moving with the times and annually producing so many high-class winners as does Mr. Nourse, then one must admit that there is something more than luck in it. Mr. Nourse has exploited many stallions since he took up breeding some twenty odd years ago. Minor Forfeit and Greatorex were the first to bring him into prominence, but others such as Auriform and Nobleman also did him yeoman service. When he lost Greatorex it was feared that the glories of Dwarsvlei might be dimmed, but, instead, Polystome at once assumed the mantle of champion sire, and now Dignitary and Syrian Prince are also getting winners. No, sir, such successes have not been mere luck.

Now that Bird of Prey is no longer the power he once was, and the racing career of Jubilant II. is fast drawing to a close, Vibration, as the winner of the Summer Handicap and Champion Stakes in his only two starts at the just concluded big meeting, can claim to be about the best horse in training at present. Over a mile and a quarter he is the proved superior of Illustrious, but up to six furlongs the latter is still able to make a race of it with anything in the country. Had Vibration been saddled in the Merchants' Handicap, it is probable that another opinion would have been formed, for the champion is no slouch over any course from six furlongs up to a mile and a quarter. But in the sprint race the stable preferred to rely on Asteroid II, and, although the Derby winner was in receipt of 25 lbs., or 11 lbs. more than weight-for-age, he was no sort of match for Illustrious.

In maintaining an unbeaten certificate and winning a race on each of the four days of the fixture, Benedictine was, as far as actual wins goes, the hero of the recently concluded Summer Meeting. In all, Benedictine had to gallop six miles and three furlongs, and it took the son of Pietri—Gloria 10 min. 58½ secs. to earn in stakes £2,190 and bring his race record up to 32 starts for ten wins, two seconds and a third, and his aggregate stake earnings up to £3,840. Had it not been for Benedictine's contribution, Sir Abe Bailey would not only have gone through the Summer Meeting without a win, but his cheque for one second by Brecon, £35, and one third by Campus, would have been the greatly reduced one of £45, or not enough to have covered his nomination and acceptance fees for the Summer Handicap alone. And yet some people will still tell you that the present policy of undivided handicaps unduly favours the big stables. But if the smaller owners and trainers would only develop the art of "placing" their horses, some of them would find these "terms" and undivided handicaps profitable races to exploit.

No one will begrudge the stewards of the Johannesburg Turf Club the unqualified success that attended the four days of their Summer Meeting. As the guiding powers of the premier racing body in South Africa, their laudable ambition is to raise the tone of the sport at headquarters. Some people profess to think that the abolition of the divided handicaps was too drastic, and they prophesied that such a state of affairs must end in dismal failure. For a while things did look rather black for the Turf Club, whose fields fell away on numbers. On the other hand, the quality of the racing was improved to such an extent that it is now extremely doubtful if the old order will ever be reverted to, at least while a majority of the present stewards are in power. To say that the abolition of divided handicaps favours the big owner at the expense of the small man is not borne out by results. What it has done is to cut out the fourth division horses and some of the poorer class of third division performers, and the majority of these are in consequence forced to earn their oats on outside courses. On the other hand, the better class horses have come into their own; and if there is anything in the slogan that racing should be for the improvement in horse breeding, then the stewards of the Johannesburg Turf Club are to be commended for the progressive policy they have adopted.

After a spell of four days' racing at Turffontein, the venue for Saturday is transferred to Auckland Park, where a well-filled card of eight events is being put forward. Racing commences at 12.40 p.m., and the double tote is to operate on the fifth and sixth races on the card. The following should run well:—

12.40 p.m.—Stewards' Plate. Five furlongs.
1, Cruet; 2, Water Wave; 3, Select.

1.20 p.m.—Rossmore Handicap (D). Five furlongs.
1, St. Patrick; 2, Du Barry; 3, Maynee.

2.0 p.m.—Auckland Park Handicap (C). Nine furlongs.
1, Norwood; 2, Weary Knight; 3, Permintor.

2.40 p.m.—Rossmore Handicap (C). Six furlongs.
1, Goodwill; 2, Nathan; 3, Esteem.

3.20 p.m.—Auckland Park Handicap (A). Nine furlongs.
1, Surprise Sauce; 2, Barretto; 3, Cardinal's Hope.

4.0 p.m.—Rossmore Handicap (B). Five furlongs.
1, Cargire; 2, Miss Unicorn; 3, Hammerless.

4.40 p.m.—Auckland Park Handicap (B). One mile.
1, Felicia; 2, Flume; 3, American.

5.20 p.m.—Rossmore Handicap (A). Six furlongs.
1, Claudius II.; 2, Village Curate; 3, Lord Bronte.

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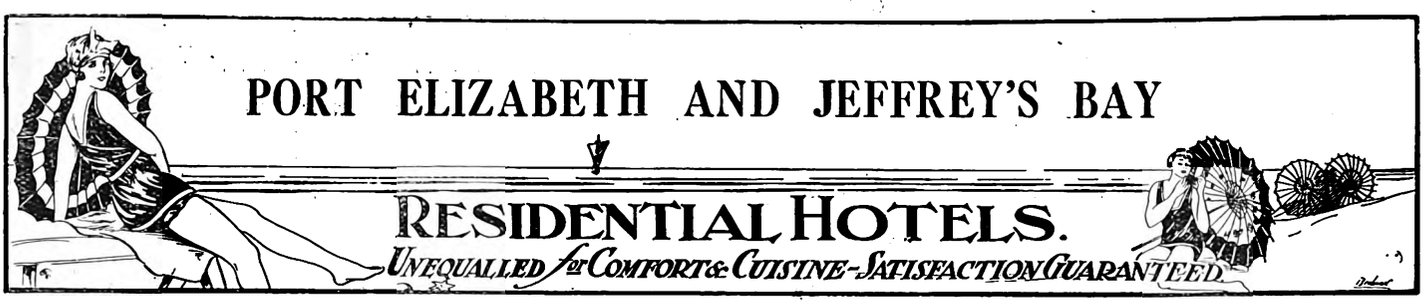

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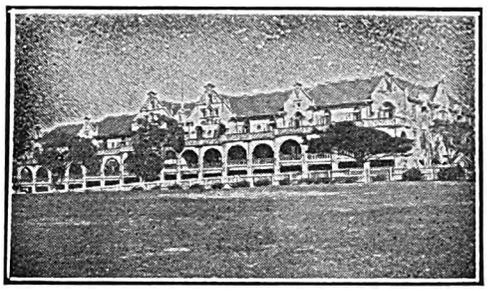

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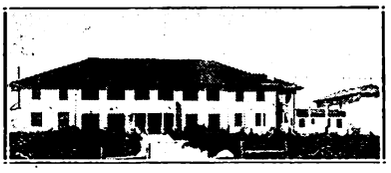

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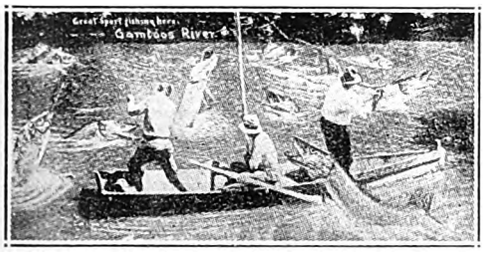

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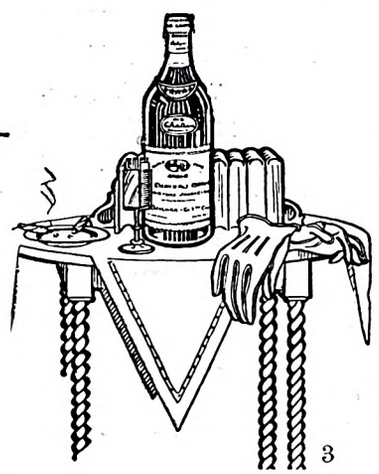

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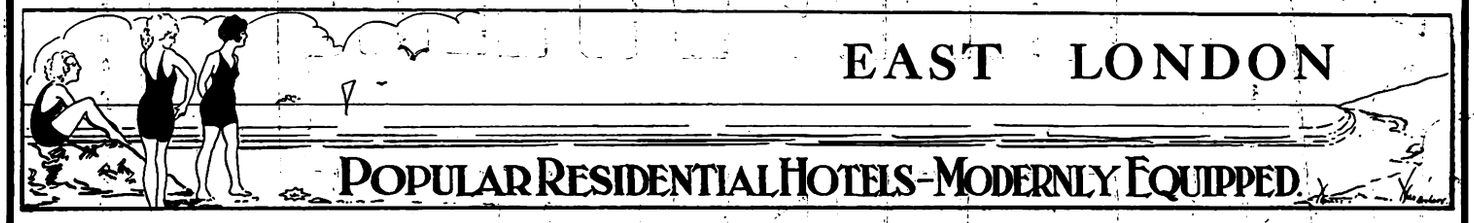

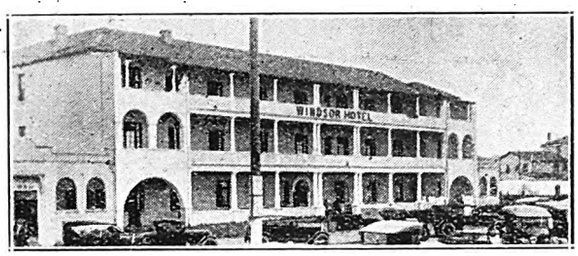

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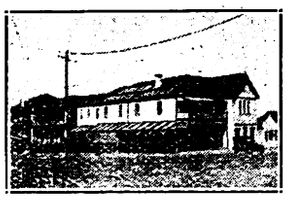

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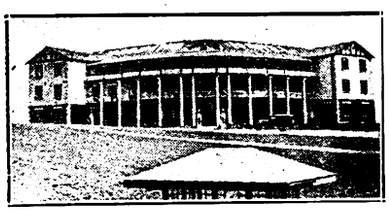

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Horace Kenney, in one of his "interruptions," which are a feature of "Aladdin."
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LONDON THEATRES.

Leicester Square, December 11th.

Dorothy as Peter Pan.

We are shortly to have the first production of this year's "Peter Pan." Peter will again be played by Dorothy Dickson, who was such a success in the part last year. Here is a photograph of Dorothy as herself, and as she is to be seen nightly at the Winter Garden Theatre. As the "Peter Pan" play will only be performed at matinees, this indispensable actress will thus be enabled to continue her part in "Tip-Toes" and her Winter Gardening every evening. By the way, the wonderful film of "Peter Pan" will be shown at the Bijou, Johannesburg, on 31st January, I hear. What an excellent play "Tip-Toes" is!

Dorothy Dickson.

And a New Wendy.

A new "Wendy" has been discovered in Anne Kasmir. She is the youngest actress who has ever played this delicious girl-part, and I am expecting that she will be as cosy and delicious a little mother to the lost boys as, according to reports, Hilda Trevelyan was when she played the part first. Christmas would not be Christmas without "Peter Pan." This fantastic play has the effect of renewing lost youth for the older ones, and of showing the youngsters how good it is to be young still.

There is a story told about the play.

It lay for a long time in Sir James Barrie's top drawer, together with many other plays which have still to see the light of production. I think it was Dion Bouccicault who went to him and asked him for a play. "Try this," said Barrie. "This" was "Peter Pan," and we all know how the first trial succeeded and made the Boy Who Wouldn't Grow Up live in the popular imagination of England for ever.

"The Gold Diggers."

There has been a great outcry in some quarters against the newest production in London—"The Gold Diggers." Many people consider it an unfair picture of the life led by chorus girls. In fact, chorus girls themselves have been up in arms in defence of their particular branch of the theatrical profession. The controversy, however, has not depleted the audience, for "The Gold Diggers" play acts to capacity every night, and promises to have a good run.

Pantomime Time in London.

This is pantomime time in London and her suburbs. Since the time when Old Drury became pantomimeless, the West End has usually had only two such productions at Christmas. This year, however, we are to have three. The first pantomime is "Aladdin" at the Palladium, which will probably be played at the same time as the production of the same name takes place in South Africa. The second pantomime is to be at the Lyceum, where "The Sleeping Beauty" will dream for a hundred years—these will be shortened, of course, owing to the exigency of time—and only wakes when the fairy prince kisses her. The third pantomime comes to the Apollo Theatre. The book of it has been written round our old friend "Puss-in-Boots" by a real poet—to wit, John Drinkwater. It will be presented at matinees only so as to allow "The First Year" to continue its success at night.

Talking of "The First Year."

Phyllis Povah plays one of the leading parts in a very excellent production. I am glad to be able to tell you that this play will be seen in South Africa in 1927, as it is being included in the repertoire of plays which Percy Hutchison will bring to that country.

A Graceful Yuletide Gift.

Members of the "Rose Marie" company at Drury Lane are looking forward to this Christmas, as each one is to be presented with a box of crackers made in a facsimile of the dress worn by the members of the Totem Ballet. This is rather a graceful gift, I think. Derek Oldham plays the lead in this very popular musical comedy, which is breaking records at the Lane.

Derek Oldham.

I cannot tell you anything of the new production of "Happy Go Lucky," at the Prince of Wales, as it will not be produced until after this letter is posted. The cast will include Marian Saki, Roy Royston and June. I will tell you about it next week.

Shakespeare at Xmas.

Shakespeare will have two looks-in for the Christmas season. One is, of course, Sybil Thorndyke's revival on Christmas Eve of "Macbeth" at the Princes Theatre, with herself as Lady Macbeth, Henry Ainley as Macbeth, Basil Gill as Macduff and Lewis T. Casson as Banquo, and producer. The other Shakespearean holiday show is a matinee revival of "A Midsummer Night's Dream." So you will see that we are having excellent Christmas fare theatrically.

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

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"Cheerio!" say Harold Lloyd, Mildred Davis, Norma Talmadge and Constance Talmadge.

The dancing craze.

At the Bijou.

If you would forget dull care and join in the revelry in your imagination, don't fail to see "Her Dancing Partner," at the Bijou, Johannesburg, on January 24th. The ordinary affairs of life will be forgotten. You will be entertained, thrilled and held in suspense at the queer twists in the plot of the story, which shows us the intrepid manner in which a young wife determines to satisfy her desire for the dancing craze, in spite of her husbands protests; this leads to many ludicrous situations, making a picture full of entertainment and all the elements necessary to transport you to a make-believe land of hilarious fun.

Maria Corda, as the erring young wife, excels herself in a part which calls for perfect acting and abandon, supported by an excellent cast, superb photography and magnificent settings. This is indeed a production worth seeing.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

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Entr'actes.

IVOR NOVELLO.

By Reginald Hargreaves.

" I speak truth, not my belly full, but as much as I dare."—Michel Eyquem, Sieur de Montaigne.

Of Ivor Novello it can almost be said that he became an actor by accident. That accident may presumably be regarded as a lucky one, both for him and the countless admirers of the particular type of work in which he specialises; but more especially for him.

Before this histrionic departure new worlds to conquer, Ivor—you see how easily I can slip into the almost universal familiarity of address!—had won quite a respectable *reclame* as a writer of quite charming light music. He was also the author-composer of the song, " Keep the Home Fires Burning," which, with amazing, if unconscious, accuracy, had voiced the feelings of that vast proportion of the stay-at-home war-time population badly in need of a slogan with which to excuse and all too prevalent tendency to profiteering. How fortuitous to have expressed the wish that was father to so many thoughts! It was this unerring instinct for the broadly " popular " that reasserted itself when this youthful actor first ventured into management.

Such a gift is of incalculable commercial value. The late Lord Northcliffe possessed it in remarkable degree. (So, incidentally, did Horatio Bottomley!) It consists of an almost unerring faculty for gauging what will appeal to " the damned compact majority." You need not think *all* the time on the plane along which you are planning to ensnare popular favour. In your own time, " off parade," so to speak, you may scale the loftiest of intellectual heights at your will. But when business is toward it is fatal ever to be more than half-an-inch ahead of the average intelligence. And the essence of the faculty lies in the ability to estimate to a nicety exactly at what point of altitude that average of intelligence is standing. In this, Novello has mostly been successful. His public, if of somewhat C.3 mentality, is large, adoring and adhesive. When catering for it along certain well-defined lines he can be effective, and in some ways, quite good. And the good should remain good, and let who will be clever.

But to speculate on the wider issues begot of premature " stardom " is matter for some discomfort. A position obtained by precocity allied to certain individual qualities for which Nature, and not the individual, is responsible, puts rather a premium on the acquirement of bad habits. Not having undergone the drudgery of a long and arduous training in his profession, Novello—since he has been permitted, nay, encouraged, so to do—has come to rely on one or two stereotyped effects, eked out by a liberal endowment of personal charm. But to rest content with a veneer of ability, made up of a series of carefully arranged poses, and an infinite capacity to " sit attentive to his own applause " from the mouths of a set of characters carefully grouped about him to convey homage . . . this may be highly satisfactory and remarkably profitable, but, as a recipe, can it be relied upon to last? As to this, there is room for dubiety, at least.

But let not the superior sniff! It is not every cobbler who has the sense to stick to his own particular last until he has mastered the technique of one of superior pattern. *If* it so happens to be Novello's fate to confine himself only to a sort of vocalised cinematographic melodrama it is impossible to prophesy with any accuracy. *Nous verrons.* You must learn to walk before you can run. And if, during the progress of the tuition, a large section of the public insist on spending money to witness an effort which has not really attained Stamford Bridge, let alone Olympic, standard, well—*theirs* is the responsibility, and you would be every kind of fool to turn your back on the proferred " gate."

However, it is not only the luck of popular favour, combined with a courageously *picaresque* profile, that has gained for Novello his place in the general affection. There is more to it than that. There is a certain suggestion of eager youthfulness, a certain freshness and spontaneity even in his moments of gaucherie, which disarm the most carping side of criticism by their very ingenousness. And with no more than that for a beginning, and sometimes with considerably less, quite a number of the one-time immature have developed by hard work and application into something lasting and good. It will only be when Novello reaches that stage in his career when " youth will be served " no longer suffices on its own to fill the bill, that we shall have an opportunity of discovering if he has sufficient of that real root of the matter in him to render his work permanently memorable. And I was ever an optimist!

In the meantime—well, women adore him, of course! He is so like the lover they might have married, or still *may* marry! And to have realised the dreams even of the most fatuous is at least to have conferred some small benefit on a world not over-dowered with romance.

If the average bumble-footed male cannot emulate the gentler sex in their wider transports of appraisement, at least they can harbour no itch of actual resentment. For they know that romance will fade out as the lights dim down, and their own valuable qualities of mundane usefulness will reassert themselves with the next inrush of housekeeping bills! Anyway, in the theatre, the male is only the docile escort of the selective, if less discriminating, female!

Withal, I believe this fortunate young man to be quite a good fellow, and unspoiled, a hard worker, and an inveterate " tryer "; attributes which speak volumes for the sound stuff in the warp and woof of his personality. And if Nature has seen to it that he shall never be " penny plain," who shall blame him if he elects just now to shine at his brightest in the " tuppence coloured."—*The Theatre World.*

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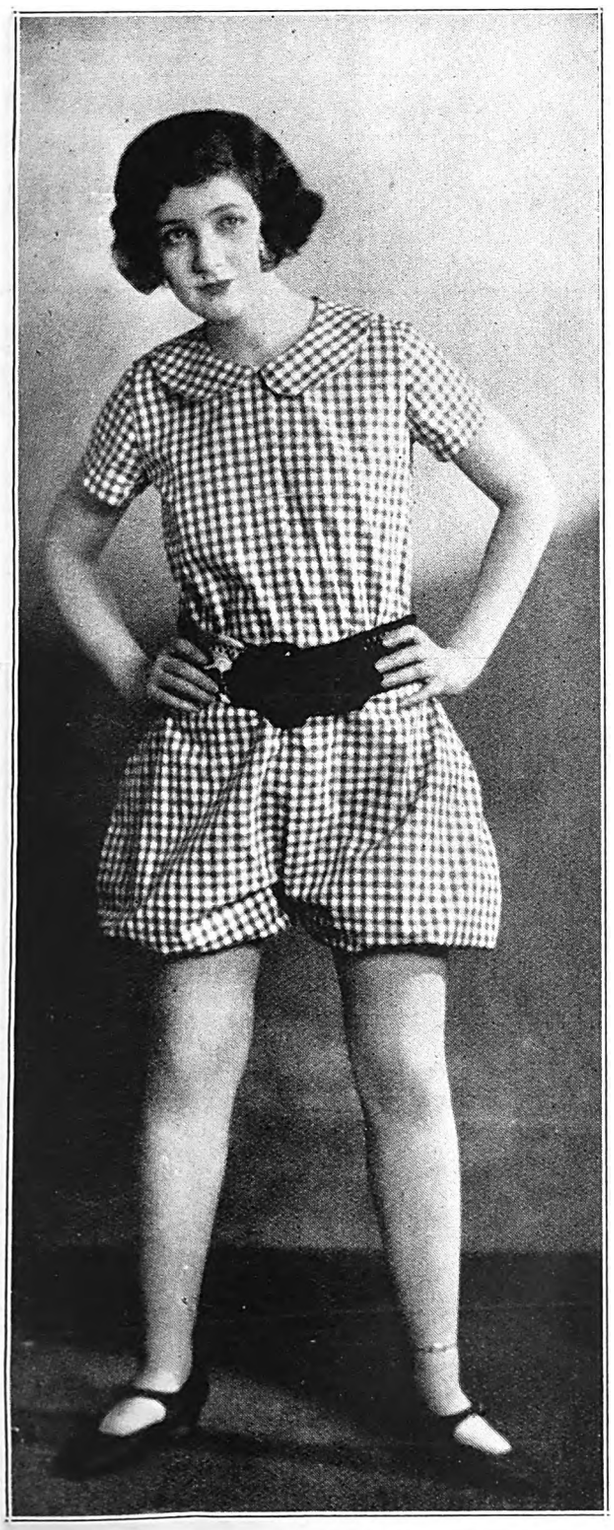
Nat Mills and Bobbie.

Nat Mills and Bobbie, whose excellent dancing and burlesque act will open at the Tivoli, Capetown, on January 26th, are a pair of most ardent sight-seers. I never knew any people so tireless in visiting new places and new sights as these two are.

Perhaps I should explain that the half of this act which calls itself "Bobbie" is a girl. A yellow-haired slip of a thing which is so well up in modern dancing that what she does not know about that difficult art is not worth recounting. I asked her her opinion of modern dancing, as compared with that danced by our parents. She raised expressive grey eyes to heaven. "My dear," she said, "they're as different as salt from pepper. Those drooping swaying inacurate dances that our parents did would jolly well give me the willies. I like to have to think when I dance, and not go mooning round waltz after waltz watching a flounced skirt swinging. I like the intricacies of modern dances; they are certainly more difficult than the old ones, but then I think, if I may be forgiven for saying so, modern dancers are cleverer, and use their brains more over the art than their parents did."

Certainly, Bobbie of the yellow hair should know something about dancing, ancient and modern, for she was originally trained for classical work, but she gave it up because it took so much of her time in practice. So Bobbie is yet another modern dancer who has been culled from the classical ranks.

Nat Mills, her partner, is equally gifted. To him fall the song honours of their act, and all those who hear him sing "Remember" will agree that he can sing. He is the comedian of the partnership, and has a fine sense of burlesque and comedy.



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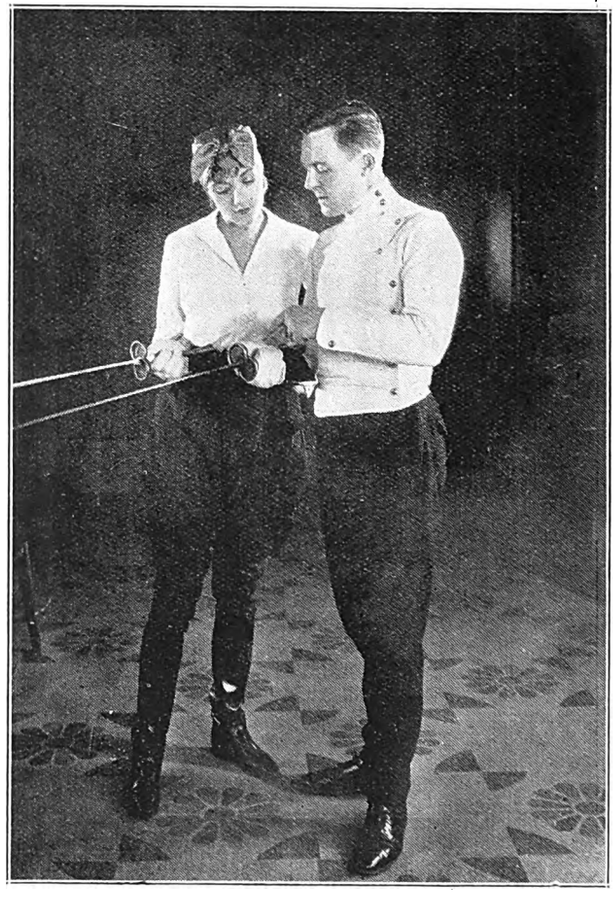

Constance Talmadge takes a few lessons in fencing.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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"Dame Twankey" (Teddy Stream) makes advances to "Abanazar" (Fred Wolgast) in the pantomime.

[*Photo: African Film Productions, Ltd.*

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A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

Mdlle, Terpsichore, whose dancing is creating a furore at each performance at the Empire, Johannesburg.

JANE PLOTZ, PHOTOGRAPHER—ADDRESS: THRUPP'S BUILDINGS, PRITCHARD STREET.

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"Li-Hi" and "Li-Lo" (Rolls and Falls), the Chinese policemen in "Aladdin."
[Photo: African Film Productions, Ltd.

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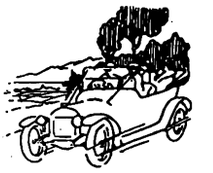
All the Year Round



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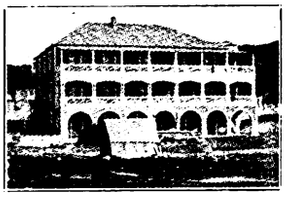

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"Carnival Time," a scene from "The Lady Who Lied," at the Alhambra, Capetown, January 24th.

Phyllis Pover, playing one of the leading parts in "The First Year" in London.

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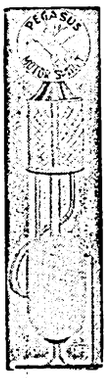

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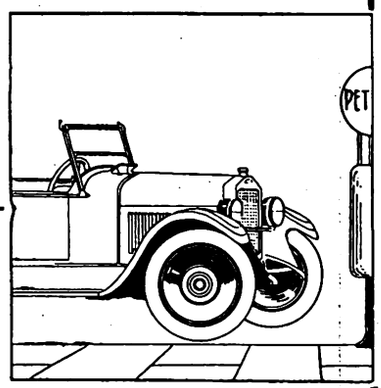

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Rue Lambert.

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"Yo-ho for the King's Navee."

You will all remember that splendid old naval song, the chorus of which begins with the line I have just quoted. It is certainly cropping up into my mind whenever I see Rue Lambert, the comedy sailor-man who combines the professions of heavyweight juggler and acrobat, and who is to be at the Grand, Pretoria, on January 24th.

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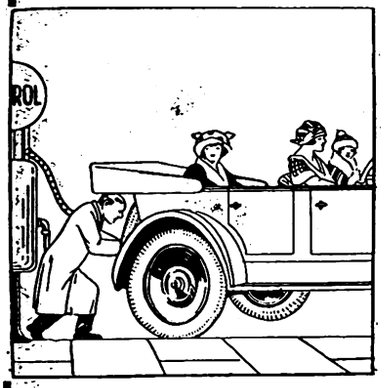

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He has the rollicking laugh and the quaint sense of humour which is found in men who have sailed the seven seas. Mr. Rue Lambert fought with the British Navy during the Great War, and, though he has now left it, he still clings affectionately to his sailor's costume and his precious sailor hat. It is, after all, his keen and rollicking humour which remains in the mind after one has seen him.

His hand-springs and his acrobatic juggling are undoubtedly performed by a great artist, but we are all prone to remember our times of laughing rather than our times of admiration.

Rue Lambert's great charm is his capacity for luring people into laughter.

One of the Huntings, coming to the Criterion, Benoni, on January 24th.

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"Wendy" with the little lost boys.

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"Fred" says:

BY GRACE CARSON.

Twenty years ago in Vienna this still very young Austrian learned his profession, midst all the splendours of wealth and fashion, in a famous beauty establishment. Bank directors, Hungarian and Polish noblemen, countesses, ambassadors, all flocked for treatment, and many became Fred's especial patrons.

Sounds like an Erich von Stroheim movie, doesn't it! Fred has, by the way, only unbounded admiration for that great director's pictures, which are, as he surely knows, authentic to a degree.

In his present domain among the dressing-rooms at Famous Players' Long Island studios, "Fred," as he is cheerfully hailed by all, must sometimes reflect on those stirring days of constant change and excitement, days and nights at sea when he roamed from England to China, from Japan to Australia, South America, and all the great ports of the world, aboard the great Hamburg-American liner to which he had been appointed hairdresser by his friends and patrons, Count Romovtzy, Secretary of Railways in Russia, and Ballin, General Director of the Hamburg-American lines.

However, when questioned, Fred assures you, with inimitable accent, that these past two years at the studio, whence he was first summoned by Natacha Rambova to dress the elaborate wigs used in "Beaucaire," have been far more interesting than all the rest; that the stars are kind, and not at all difficult or temperamental. Only one name met with a slight grimace, and this young woman has long since proved by successive breaks with several of the larger companies that arrogance and conceit are not, to say the least, profitable!

Oh, yes! he knows what he's talking about, this Ferdinand Joseph Lawrence Graf; and why not? Is it not he who gives to us all these gleaming perfect bobs and coiffures that we see our favourite stars display?

All—ingénue, sweet young thing, smart woman of the world, quiet old-fashioned girl, hoyden flapper, exotic siren, blonde, brunette, "redhead"—each type comes eventually under the magic curling-iron, and Fred has a style for each; for did he not, before joining the studios, practise in such fashion centres at Saratoga, Spring Lake, White Sulphur, Miami?

He is seldom to be found in his room atop the studios, for this young master from Vienna is in constant demand, and when not at work in the dressing-rooms of the great, may be found on one of the dozens of sets busily repairing damage done the heroine's tresses after a tussle with the villain, or smoothing the bob under the smart maid's cap—for she's to be "close-up'd" in a minute!

Fred says his advice to all women, young, old, or medium, is "*Study yourself!* Do not slavishly copy the hair styles of your favourite star, for what is becoming to one may utterly ruin the beauty of another." Sound advice, isn't it? Stop and think a minute, and you'll realise that the *reason* the stars appear beautiful is not due entirely to their own beauty, but to the fact that each one of these famous heads is becomingly dressed.

"For instance," he continued, "how ridiculous to copy the straight-off-the-ears-and-forehead bob of a pretty favourite if one's own ears are too large or one's forehead too high—or how equally ridiculous for the tall, queenly girl of generous proportion to copy the tousled, fluffy curls of petite Betty Bronson!

"Yes, of course, these are extreme examples, and most girls are too intelligent to do such silly things, but far too few girls realize that style and beauty are frequently not good friends, and if you wish to be lovely, watch your step!

"Of course, in the large cities, of late years, many *most* unbeautiful styles have been worn, with utter disregard of their unflattering effects, but between the ultra-smart, slave-of-fashion type of woman, and the regular

(Continued on page 20.)

Ubaldo Russo, the Venetian vocalist, who is appearing with great success at the Empire, Johannesburg.

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The Genii of the Lamp appears in the laundry of "Aladdin's" mother.
[Photo: African Film Productions, Ltd.

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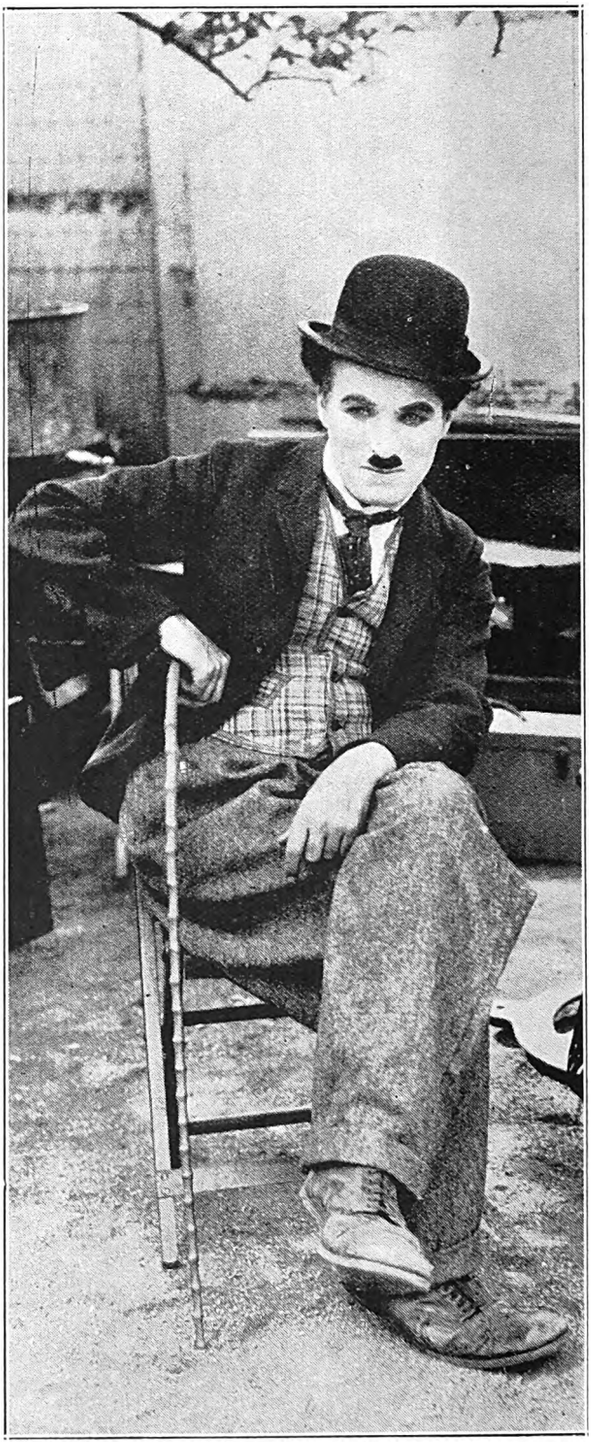
Lyndia Bradford, the silver-voiced soprano, who is singing with Ubaldo Russo, the Venetian vocalist, at the Empire, Johannesburg.



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A WELCOME GIFT — A PHOTOGRAPH BY JANE PLOTZ.

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The Empire.

Terpsichore!

What airiness and beauty that word conjures up into our minds! One thinks immediately of a small, light-footed lady dancing with exquisite grace and harmony of movement. One thinks of old masques and dances that took place in the days when Greece was young. If the very name can bring these delights before us, how much stronger a spell did Terpsichore herself, the dancer, cast upon us all on Monday evening at the Johannesburg Empire.

Terpsichore.

The essence of the dance seems to have got into the blood of this dancer, who has charmed a world with her art. Dancing, to her, is not merely a mixing and mingling of many different steps with careful technique. It is far more than that. Real dancing includes the art of acting, and this Mlle. Terpsichore has in full measure. Each of her dances is a story in itself. The facial expression, the movement of her hands, and the figures of the dances all serve to create a beautiful and dramatic picture. By just a turn of her head she can suggest laughter and roguishness. With down-cast eyes she can create all the tragedy in the world.

A very great artist—that is what one must say of her, and saying that we can do more, for I am sure Terpsichore herself will consider the epithet, "a great artist," the loveliest of all praise.

From black and gold curtains she came forward to greet us, swathed in a magnificent gold tissue cloak like a Grecian toga, to greet us in her pretty, hesitating English and to dance—ah! yes, to dance.

First, an Oriental fantasy, then the fire of the Spaniard, the mischieviousness of the waltz, the roguishness of the jazz, and a wonderful interpretation of the dying swan, each to a storm of applause that rent the air; for Mademoiselle is not only a dancer, she is an acrobat—an acro-dancer, may we call it—yet that is not quite the word, rather let us say, "She is the Spirit of Joyousness, the Spirit of Dance itself."

Her costumes? One does not notice them for her personality; one only has a vision of wonderful clinging white, *all feathery*, of the marvellous colours of a skirt, the gold of fringes . . . . and then only of the dance. And between she dresses, aided by a smart French maid, in full view of the audience, in a little boudoir cunningly contrived amid the curtains.

And at the close of the act there was more applause, more still, beautiful flowers—one bouquet as a token of welcome from the S.A. Dancing Teachers' Association—and a few words of thanks in Terpsichore's charming manner.

The Three Flying Flacoris were the second new act in a sensational aerial show that took away everyone's breath, for one of the male members of the troupe holds the lady suspended in mid-air by his teeth, and they swing over the audience in seemingly perilous fashion. And—the lady appears to enjoy it. The Flacoris' show is one of the best trapeze acts we have had at the Empire.

Rue Lambert, Archie Graham and Watty, Signor Ubaldo Russo and Madame Lynda Bradford, who had a wonderful reception and have exceedingly fine voices which blend to perfection, and the Ciro Sisters remain on the programme from last week.

Wright and Marion pay a return visit, which was welcomed vociferously by the audience.

At the close of their act, together with Jarrow *and* company, they gave a half-minute curtain play, which brought the house down.

E. Jarrow.

And speaking of this same Jarrow—Jarrow the humorist, trickster, who has been playing for three weeks at the Empire to highly appreciative audiences, who obviously look for his coming, never has he been so popular as on Monday evening when the packed house cheered him enthusiastically for his sportsmanlike action. For a member of the audience, a well-known physician, determined to try him out, brought his own orange along, challenged Jarrow to produce the banknotes from it in the same manner in which he did it from his own lemon on the stage. And Jarrow came down in the centre aisle of the theatre with the spot lights full on him, and performed the trick under the eyes of the audience, on their level. No wonder the house cheered and cheered again. South Africa loves a good sportsman.

C.R.

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FRED SAYS :

(Continued from page 16.)

American girl there is, praise be, a wide gulf, and freak styles popular in Paris and New York are rarely adopted by the majority of those living away from these centres."

Take first the blonde fluffy bob—such a style, or similar variations, is worn at times by Greta Nissen, Norma Shearer, Greta Garbo, Norma Talmadge. Waved softly back from one ear, and brought softly down over one eye, with a mass of loose curls at the back, it is a very adorable fashion for girls from sixteen to twenty-four.

The *gamine* bob is exceedingly popular in New York and Paris, and worn by Bessie Love, Anita Loos, Clara Bow, Nissen, and Leatrice Joy. Cut like a boy's and brushed down from crown to eyebrows, then tousled lightly in a carefully careless effect!

A smart wave, the diagonal, has found favour with Lois Wilson, Florence Vidor, Phyllis Haver, and Anna Q. Nilsson.

Before waving, the hair should be brushed around and forward, to give the forward sweep and looseness necessary. On completion of the wave, *comb*, not brush, the ends out lightly, and there will be a froth of soft hair becomingly framing the face.

An extreme French style is worn by Arlette Marchal. It is called the *garçonne*, and is quite "Byronesque" in effect. Only tall, striking girls of tailored aspect should attempt this one, but if you can wear it you'll surely be different.

It is dressed off the forehead in a pompadour, waved and brought far out on each cheek, like sideburns.

The Pola Negri coiffure is worn only at night, and only by those desiring the exotic. Straight off the forehead and ears, with only a lock before each ear, then knotted loosely, low on the neck with a decorative comb. Many smart Europeans and New Yorkers adopt this style for evening wear, which may easily be achieved by the use of additional hair pieces.

An extremely useful "hair-do" is worn by several of the stars. Blanche Sweet, Bebe Daniels, Claire Windsor, and Louise Brooks are a few who like it.

Make a diagonal part, then brush your hair forward on one side and back on the other—use little wave and soften with a few carefully placed curls and tendrils.

A new style is generally adopted for each picture and is worn both during working hours and when away from the studios.

Fred's room is a veritable treasure house of wonderful transformations—curls, braids, and odd portions of hair to be fastened over the ears or laid in "figure eight" at the nape of the neck.

Many of these pieces are equipped with elastic to be slipped under one's own hair and covered. One such was a curly black piece worn by Lya de Putti in "God Gave Me Twenty Cents."

It gave the effect of a thick fluffy bob, in back, instead of the usual close cut. A slender silk-covered elastic extended from each end to cling above the forehead; over this her own hair was dressed and presto!

The silhouette most admired at present is the close-to-the-head bob—I thank you!"—*The Playgoer.*

A scene from "Riders of the Purple Sage," commencing at the Tivoli, Capetown, to-night.

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More Film Stars.

Jack Holt.

Jack Holt was born May 31st, 1868, at Winchester, Virginia. His father was a minister, and Jack began his early career as a civil engineer, spending several years adventuring from one place to another before he finally went to Los Angeles and became a film actor. Jack is six feet tall and he has dark hair and eyes. He's married, with a little daughter and two sons.

Betty Compson.

Betty Compson was not born in the lap of luxury, and she had to begin earning her own living as a violinist at an early age. Later she went into pictures, and her first outstanding film rôle was in "The Miracle Man." She was born at Salt Lake City on March 18th, 1904, and has brown hair and blue eyes. She is married to James Cruze, her director.

House Peters.

House Peters hails from England, for he was born at Bristol in 1888. He emigrated to Australia at an early age and later went on the stage, touring nearly all over the world and eventually landing in Hollywood, where he took up picture work. He is 6 feet 1½ inches tall, with grey eyes and dark hair, and is married with two children.

Finding extra work too scarce for his liking, Lloyd Hughes became a laboratory worker at the old Selig studies, until a meeting with King Vidor in 1917 brought him a chance in "The Turn of the Road." Born at Bisbec, Arizona, in 1899, he is 6 feet in height, with dark hair and greenish-grey eyes. He married Gloria Hope, the film actress, in June, 1921.

Lloyd Hughes.

Reginald Denny.

Denny, who comes of an old theatrical family, is a six-footer and a typical fair-haired, blue-eyed Englishman. Born at Richmond, Surrey, in 1894, he made his stage debut in London at the age of six, later embarking on a screen career in the States, where he lives with his wife, Irene Haisman, and little daughter, Barbara. At one time he nearly became a professional boxer.

Colleen Moore.

Colleen Moore, whose real name is Kathleen Morrison, was born at Port Huron on August 19th, 1900, and educated at a convent school. She began her screen career with the old Triangle films, and is now a star in her own right. She is 5 feet 3 inches tall, with brown hair and one blue and one green-brown eye. She's the wife of John McCormick.

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Leah Kleschna.

It will be good news to their many friends and admirers that on January 31st, Guy Bates Post and Dorothy Brunton will reopen at His Majesty's Theatre, Johannesburg, in "Leah Kleschna," a brilliantly-written drama of extraordinarily powerful scenes, in which there are some delightful moments of comedy. One of the most thrilling scenes shows "Leah" (Dorothy Brunton) caught red-handed by "Paul Sylvaine" (Guy Bates Post) in the act of stealing the famous Sylvaine jewels. Those who have been privileged to see the rehearsals of "Leah Kleschna" in Capetown are particularly loud in their praises of this scene, and they predict that the acting of "Leah," when she realises that the man she is robbing is the man who saved her life the year before, will hold the audience in a spell.

We hope to tell you more of the production in our next issue.

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Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING JAN. 24, 1927.

Tivoli, Capetown.—(Opening Wednesday, Jan. 26.) Daly Sisters and Marr, Phil and Phlora, Nat Mills and Bobbie.
Empire, Johannesburg.—E. Jarrow, Terpsichore, Three Flying Flacoris, Ciro Sisters, Graham and Watty, Christiane and Duroy, Wright and Marion, Russo and Bradford.
Orpheum, Johannesburg.—Daisy Wood, Van Dock.
Grand, Pretoria.—Mantell's Manikins, Rue Lambert.
Criterion, Benoni.—Rose Alper, The Huntings, Amour Boys.
Criterion, Durban.—Nellie Wallace, Frederic Culpitt.
Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday.) Story and Lee, Benson Gray.
Vaudette, Kimberley.—(Thursday, Friday and Saturday.) Story and Lee, Benson Gray.
Apollo, Germiston.—Dennis Duo, Scott Sanders.
Grand, Port Elizabeth.—Wanderwell Expedition.
Vaudette, East London.—Grosvenor Quartette, Donald Stuart.
Palace, Vogelfontein.—(Wednesday and Thursday.) Little Betty Wit, Two Shelbys.
Vaudette, Krugersdorp.—(Monday and Tuesday.) Little Betty Wit, Two Shelbys.
Empire, Brakpan.—(Friday and Saturday.) Little Betty Wit, Two Shelbys.
His Majesty's Theatre, Johannesburg.—"Aladdin" and the Wonderful Lamp.
Opera House, Capetown.—Guy Bates Post and Dorothy Brunton will present "The Climax," "The Bad Man" and "The Masquerader."

The late Bert Ralton.

The Late Bert Ralton.

As we go to press the sad news has just been received of the death of Bert Ralton in the Salisbury Hospital, and has come as a great shock to his fellow-artists and to the general public to whom his bright, cheery disposition had endeared him.

Bert was touring Rhodesia with his well-known Havana Band, and had appeared for a week with the greatest success at the Palace, Salisbury. A picnic was arranged on Sunday to the banks of the Hunyani River, about twenty miles out of the town, and while the party were sitting eating their lunch, several buck appeared. Mr. Ralton and one of the male members of the party, a Mr. Johnstone, immediately reached for their guns, and it was then the unfortunate accident happened, for the deceased, in some manner, collided with the barrel of his companion's shot gun and the charge exploded, shattering Bert's thigh. Medical aid was at once summoned, but he passed away on Monday last.

We extend our deepest sympathy to his widow and to the members of his band, who have not only lost a leader but a true friend and comrade.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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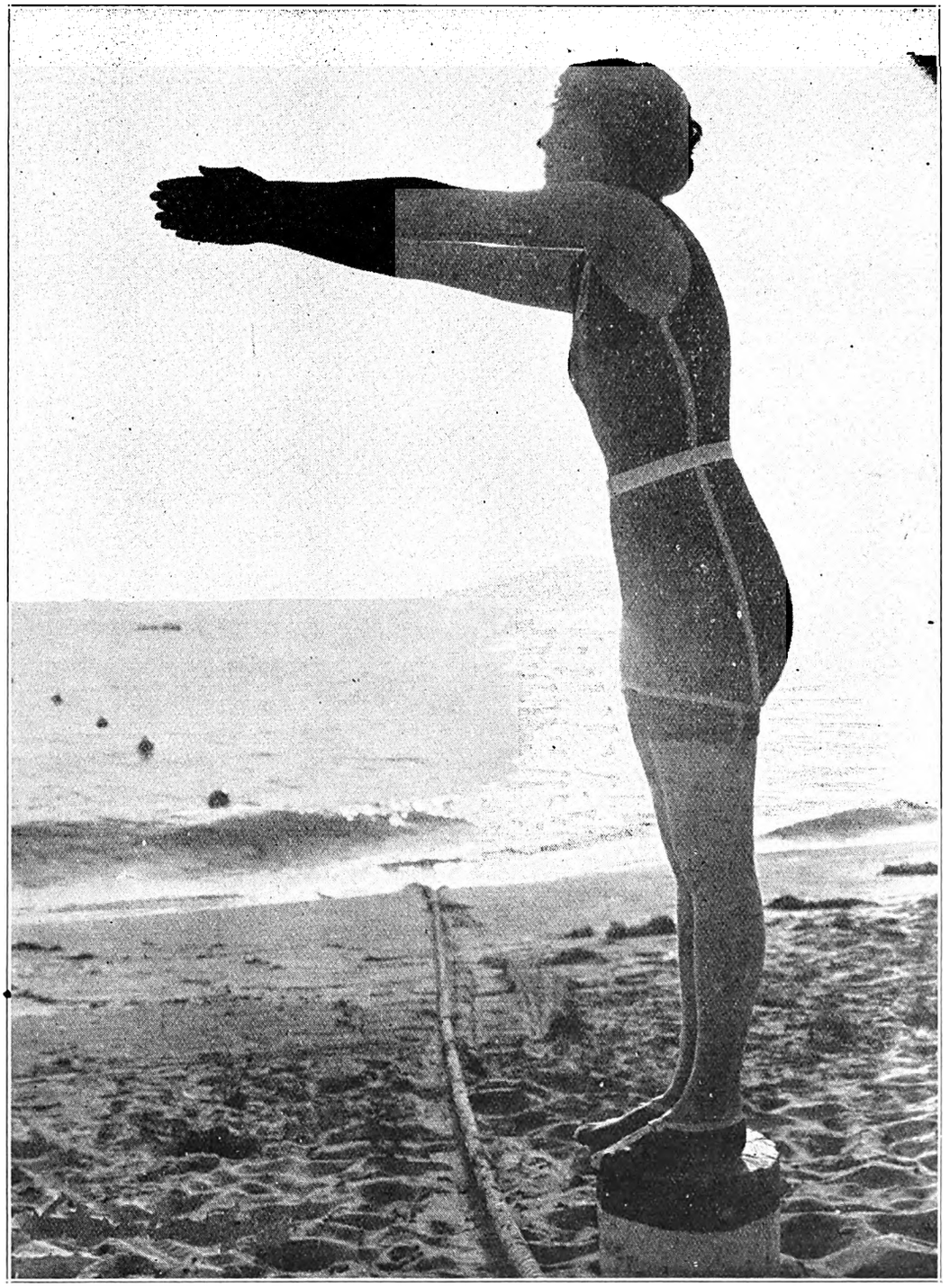

The Diver.

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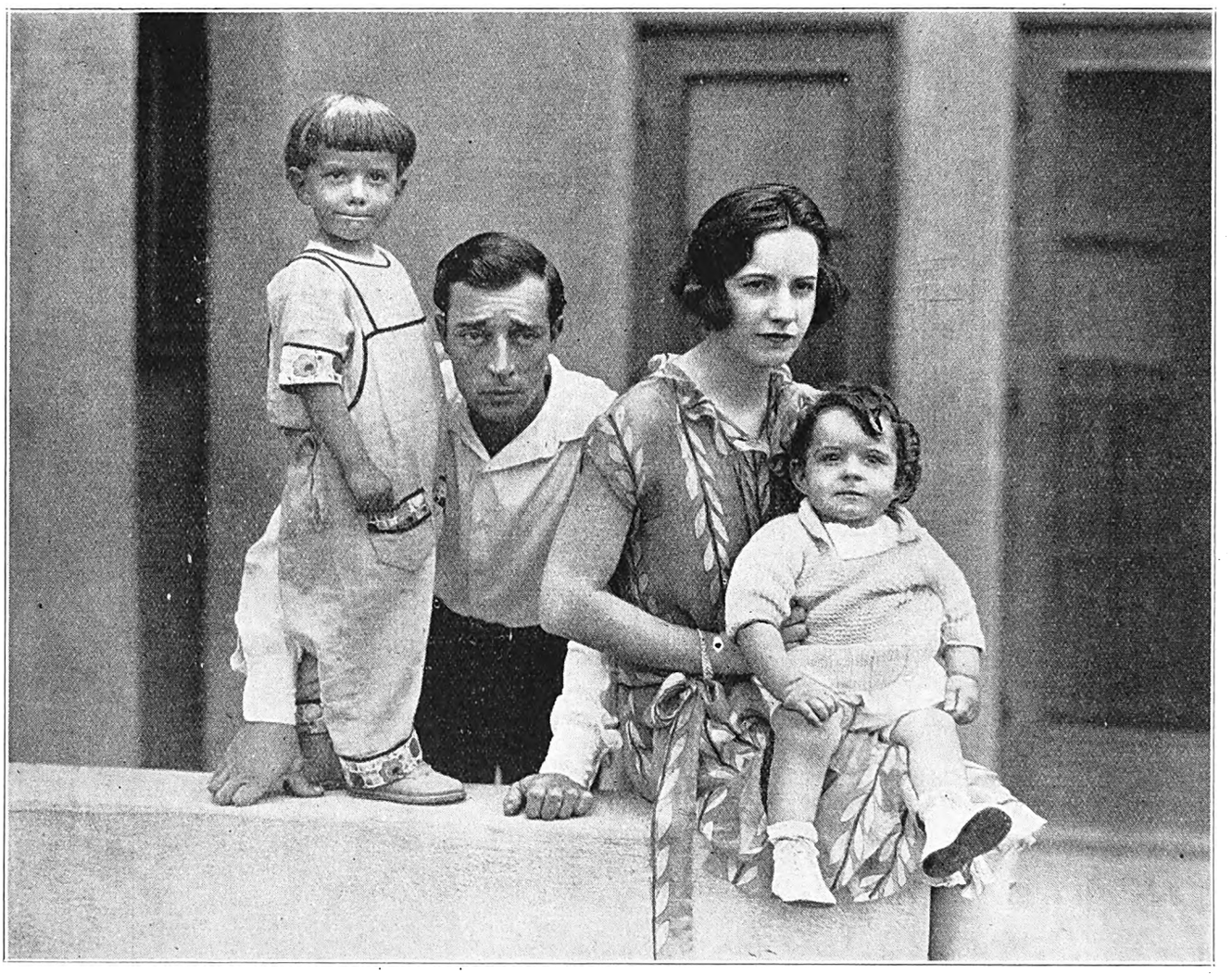

Buster Keaton and his little family: Joe Talmadge Keaton, Natalie Talmadge Keaton, his wife, and ilttle Bob.

The "Most Beautiful Russian."

Natalie Barrache, the "most beautiful woman in Russia," who has just been signed up to make pictures in America, has an exceedingly colourful history, full of adventure and the strange tides of fortune.

She was born twenty-four years ago in what is now Leningrad, the second of a family of six daughters. The family status was that of the wealthy upper middle class, and by ties of marriage was closely aligned to the aristocracy.

In common with her sisters, all of whom were endowed with unusual beauty, charm and intelligence, she received a broad cultural education, such as is not generally enjoyed by the majority of even the wealthy Russian womenfolk. As a result, she is not only extraordinarily beautiful, but extremely cultivated as well, being at once a charming conversationalist, a gifted musician, an excellent dancer, a clever artist and with literary attainments of a high order.

Just before the outbreak of the war she married Prince Eugene Roumiantzef, a wealthy landowner. During the hard days immediately after the revolution, Prince Roumiantzef died, and she was left a widow, practically penniless, for her husband's as well as her father's fortune had been wiped out.

Forced to earn her own living, she turned to the stage, first as a dancer, later as an actress and finally as a screen star, speedily gaining a fame in the last sphere which spread her name over all Russia. It was about this time that a committee of distinguished Slav artists and authors named her the "most beautiful woman in Russia," a title she has since borne without dispute.

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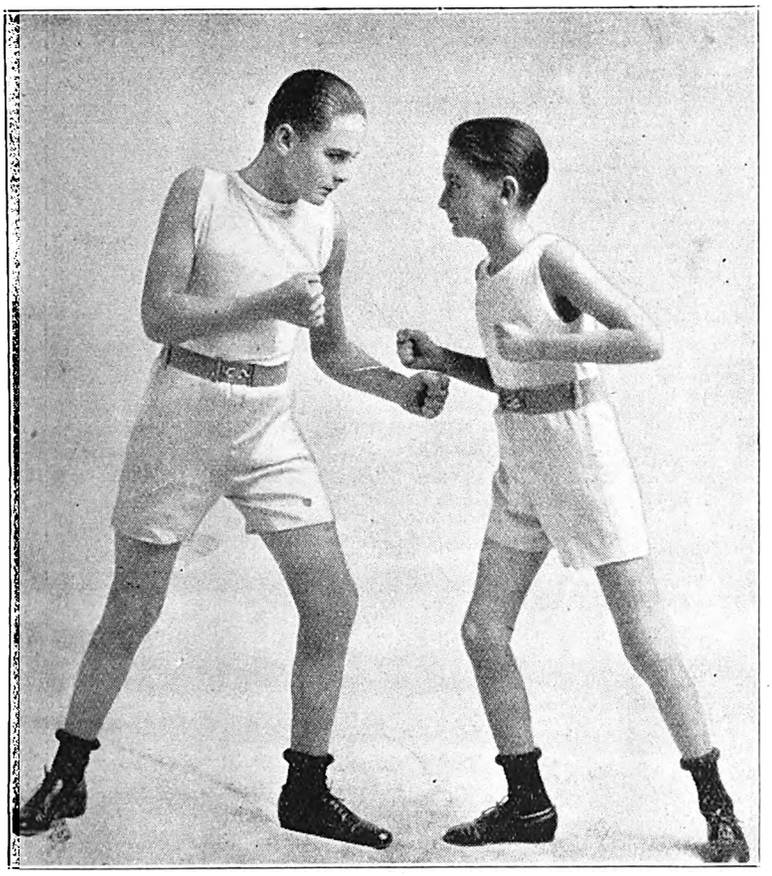

This is one of the features of the act of the Amour Boys, coming to the Criterion, Benoni, on January 24th. It is a burlesque boxing match, done to music, and never fails to draw applause. The younger lad is a siffleur with a freak throat, and both dance well.

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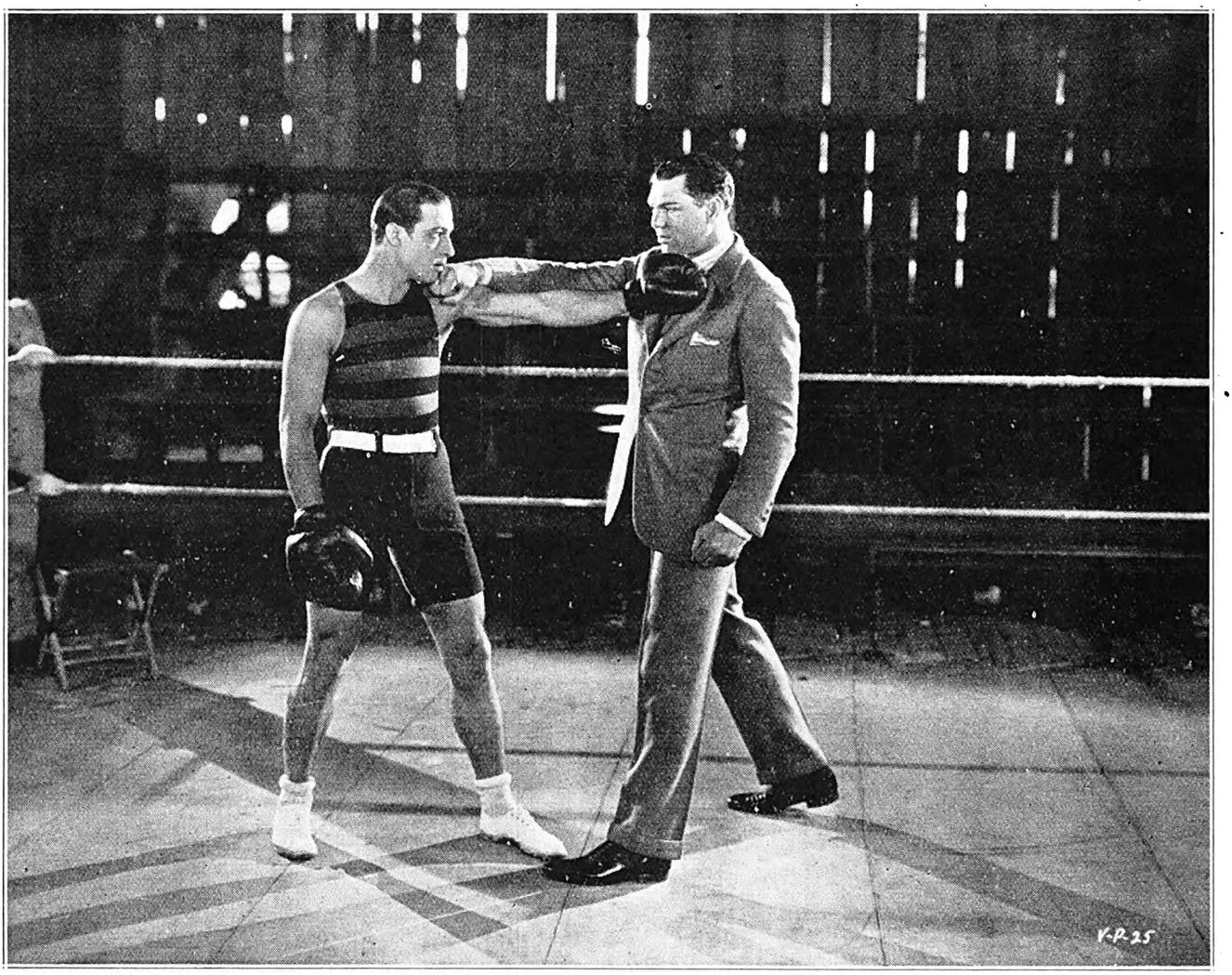
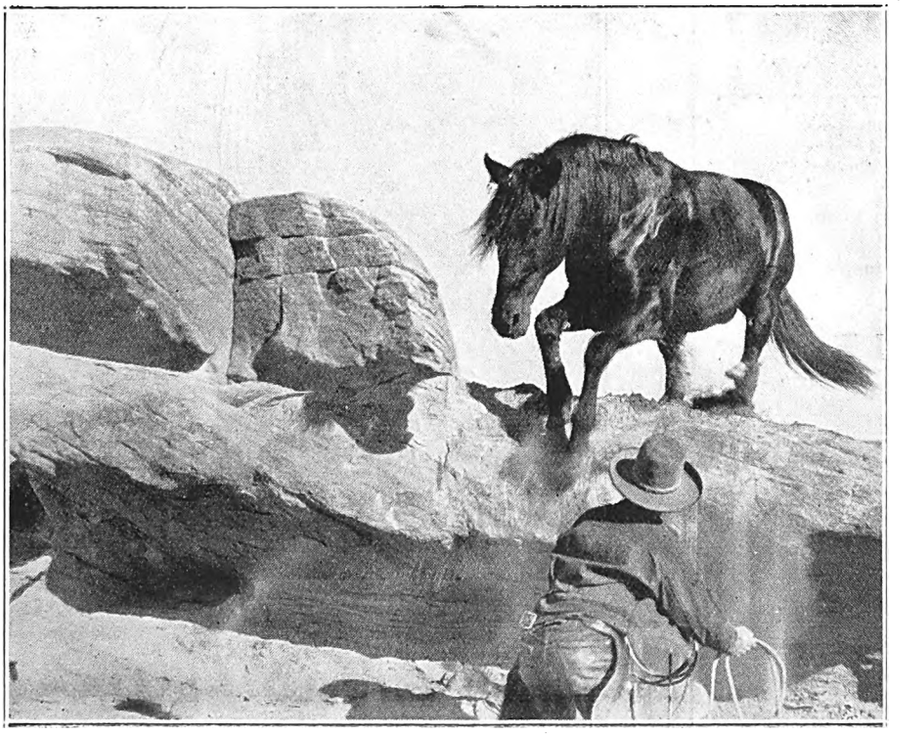


Jack Dempsey taught Rudolph Valentino to fight.



The wild horse, "Black Cyclone."

At the Orpheum.

Johannesburg.

On January 24th, 25th and 26th, "Folly of Vanity" will be screened, featuring Betty Blythe in the most marvellous of clothes. Betty is a veritable Queen of Sheba in the beautiful fantasy, and, as a worldly woman spreading her net to capture the heart of a young married man who is in love with his wife, made more than one man in the audience wish he were the object of her attention.

On the 27th, 28th and 29th, "Black Cyclone" will be the picture. "Black Cyclone" tells the story of the love and adventures in the life of a wild horse born to rule. Those who have seen it claim it is even more wonderful and sensational than Rex's first picture, "The King of Wild Horses."

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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This picture has a special appeal to Capetonians, for here you see Douglas Fairbanks hoisted on the shoulders of British jack tars, who recently watched him make some scenes for "The Black Pirate," the wonderful picture now showing on the African Theatres, Ltd., circuit. The party was made up of 100 officers and men from H.M.S. "Patrician" and H.M.S. "Capetown," who called at Los Angeles.

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Racing Notes.

By "Observer."

Weights for the Lincolnshire Handicap and Grand National Steeplechase, to be run on March 23 and 25 respectively, will be published on Thursday, January 27.

J. Simpson, who lost his licence over an incident at Auckland Park about two and a half years ago, has been reinstated. Simpson does not intend to resume riding.

E. Forsyth and G. Walsh, who have been spending a holiday on the Rand, are now on their way back to England, and C. Ray leaves next week.

Mr. A. Forbes' high-priced stallion, Soldumeno (Diadumenos—Sunbridge), arrived in Johannesburg last Saturday.

Donny Lyons, who has not been enjoying good health for some time, left on Sunday for a three weeks' holiday at Capetown. He was accompanied by Mr. Asher Swede.

G. Nicoll, the light-weight jockey attached to W. L. Randall's stable, was taken ill at the Krugersdorp meeting on Wednesday last. On his return he was found to be suffering from appendicitis, and on Friday was operated on. Nicoll is now progressing favourably.

Hope On, who nearly stole the Goldfields Handicap on Boxing Day, won the chief race at Auckland Park on Saturday, after starting joint favourite with Surprise Sauce. The latter might have troubled the winner had he got a clear run. About two furlongs from home, Strydom tried to drive him through on the inside, but was baulked, and he had to be steadied and brought round. When got going again, Hope On and Attar of Roses II. were too far ahead and, although he finished faster than the other pair, both beat him.

L. Hammon, who headed the winning jockeys' list last year, looks assured of being top again this season, for, with six months still to go, he has ridden 51 winners and has a big lead from W. Page, who is second with 27. Then in order come S. Marais, 26; E. Jacobie, 25; C. Anderson, 22; G. Nicoll, 22; J. Bennett, 20; W. Prince, 20.

Cargire won the first race of her career on November 20 last year. This was at Benoni, and she scored so easily that a bright future was predicted for her. When pitted against a better class field at the Summer Meeting, Cargire failed, but beat the unfit Brecon later at the same fixture. At the Park on Saturday, she started at 6 to 4 on for the Rossmore Handicap (B), but was decisively beaten by Bread Sauce and Essay. This, no doubt, is her true form, which indicates that the daughter of Cardinal Wolsey and Medusa is only moderate. Mr. Jos. Simpson saddled another odds-on favourite at the Park. This was Goodwill, who ran second, but he had no chance with Esteem, who beat him easily.

Esteem, winner of the Rossmore Handicap "C" at the Park is a small but shapely daughter of Polystome and Honor. Her dam, who is by Greatorex out of Dignity, won a South African Nursery Plate and is an own sister to Dignatary, now one of the stallions doing duty at the stud of his breeder, Mr. Henry Nourse. Dignitary can claim to be one of the best horses ever bred in South Africa, amongst his wins being the South African Nursery Plate, Gosforth Park Plate, African Breeders' Plate, Benoni Guineas, South African Derby, Benoni St. Leger and a Johannesburg Autumn Handicap. Esteem is on the small side. For this reason she was not persevered with as a two-year-old, at which age she ran only once. On Saturday she was having the fourth race of her career and, although she was drawn on the outside in a field of sixteen, Esteem beat Goodwill very easily and won going away.

The Johannesburg Turf Club had a highly successful Summer Meeting, the outcome of which is that the stake for the next Summer Handicap has been increased to £6,000. The highest stake for a past Summer Handicap was £4,000, and this sum had been allotted three times, the winners being Saladin and Flush of Dawn, for Mr. H. C. De Meillon and Vibration, who scored last month for Messrs. G. H. O'Meara and W. W. Pickering. The stewards of the Turf Club are to be commended for their enterprise, and in advertising the race at this early date owners will have a chance to make arrangements in their endeavours to win this big prize. The conditions have been wisely framed, for the maximum weight has been fixed at 9.7 and the minimum at 6.7 This will be a further inducement for owners to import well-performed horses, for the fear in the past that a good animal would be too severely handicapped caused ambitious owners to fight shy of anything at a high figure. Not only will this stake be better than any given for a handicap in England, with the exception of the Grand National Steeplechase, but the expense of starting a horse will not be expensive. The nomination and acceptance fees will total only £30, and as £4,500 will go to the winner, £1,000 to the second and £500 to the third, owners will have really good odds to their money without betting.

Excellent entries were received for the meeting of the Johannesburg Pony and Galloway Club, and some large fields reminiscent of the palmy days of this club will turn out. Following are my

SELECTIONS.

1.10 p.m.—Trial Plate. Six furlongs.
Charlie's Bride, 1; Tarboosh, 2; Matron, 3.

2.0 p.m.—Galloway Handicap B. One mile.
Welsh Harp, 1; Aunt Micawber, 2; Rhona's Gift, 3.

2.30 p.m.—Pony Handicap A. One mile.
Exit, 1; Jack Horner, 2; Juvenile, 3.

3.10 p.m.—Maiden Handicap. One mile.
Pandion, 1; Court Gallant, 2; Romany, 3.

3.50 p.m.—Galloway Handicap A. Six furlongs.
Polinax, 1; Yankee Doodle, 2; Beth, 3.

4.25 p.m.—Moderate Handicap. Six furlongs.
The Reveller, 1; Bloom, 2; Cargire, 3.

5.0 p.m.—Pony Handicap B. Five furlongs.
Adamah, 1; Charlie's Bride, 2; Tarboosh, 3.

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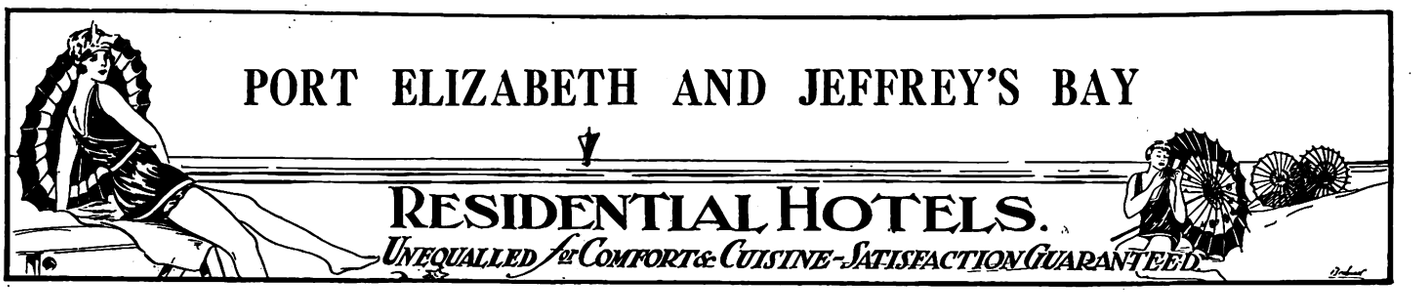

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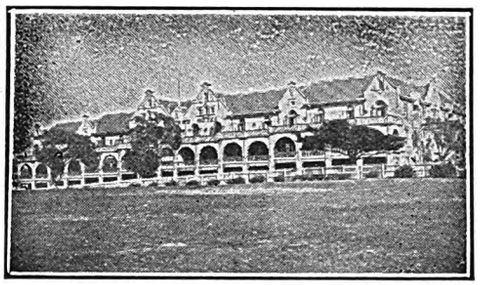

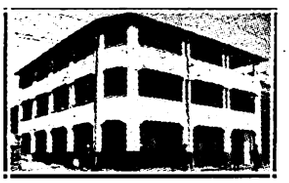

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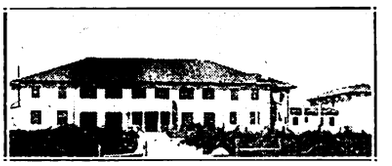

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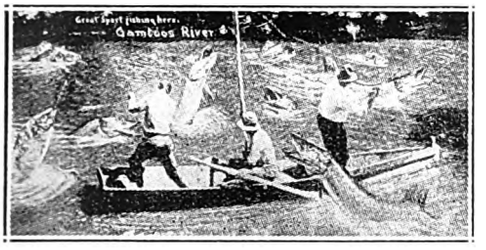

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STAGE & CINEMA

VOL. XX., No. 600] JOHANNESBURG, JANUARY 26TH, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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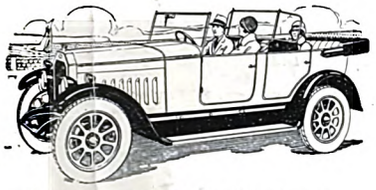

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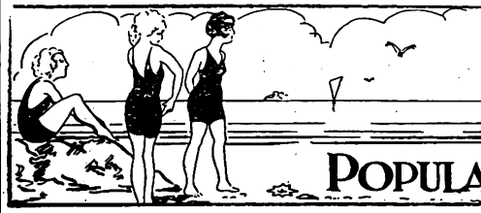

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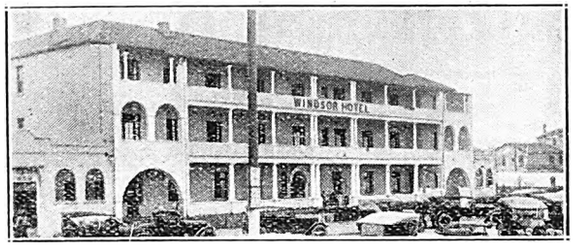

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XX. No. 600. WEDNESDAY, JANUARY 26TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Eugenia Gilbert has climbed up to stardom on the silver screen.

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Guy Bates Post Return Season.

Fresh from a four weeks' brilliantly successful season in Capetown, the Guy Bates Post company returns to Johannesburg early this week and will commence a short season at His Majesty's Theatre next Monday night. "Leah Kleschna" has been selected as the opening production, and theatre-lovers are looking forward with the greatest interest to the forthcoming treat, for "Leah Kleschna" is a wonderfully-written play that calls for the very finest acting. Even the minor rôles are comparatively important ones, and every member of the company gets an opportunity to show his or her ability. Mr. Post will portray the rôle of the altruistic Paul Sylvaine—the man who believes that even the most hardened criminal can reform if he is handled in the right manner. Miss Dorothy Brunton will be seen as "Leah," the criminal daughter of a criminal father, and Winnington Barnes will be the "Kleschna"—the arch-thief—of the production. Miss Cecil Haines and Miss Jean Athol will portray the rôles of the coquettish "Sophie Chaponniere" and "Claire Berton" (Paul Sylvaine's fiancée) respectively, and other members of the company who have particularly good parts are Messrs. Gerald Pring, Ashton Jarry, Dennis Cardan, Harold Moran and Leslie Laurier.

"Leah Kleschna," which is the most powerful drama that ever came from C. M. S. McLellan's facile pen, is regarded by playwrights and members of the theatrical profession as an example of a perfectly constructed play, for the interest in the exciting story is not allowed to flag for one second, and, moreover, there is not one superfluous word in the entire five acts.

The story opens in Paris, where Kleschna and his confederates are planning a robbery that will put them in "Easy Street" for the rest of their lives, if it is properly carried out. Kleschna insists that his daughter, Leah, shall handle the affair, and the second act of the thrilling play shows Leah in the act of taking the famous Sylvaine jewels from Paul's safe. Caught red-handed by Paul Sylvaine, Leah first threatens to use blackmail as her weapon for safety, but when she discovers that Paul is the man who saved her life a year before—the man that she has idealised in her mind ever since—Leah becomes merely a shrinking, miserable girl overwhelmed with shame for herself and her father. One thrilling scene follows another, until in the final act—which takes place in a picturesque corner of Austria—both Leah and Paul Sylvaine find real happiness.

Mlle. Terpsichore.

"I do not smoke, and I am—what you call?—a teetotal," said Mlle. Terpsichore, the dancer, to me, spreading out her hands and flicking such things as tobacco and liqueur off the face of the globe. She explained to me that a dancer must train in exactly the same way as an athlete trains to keep fit, and must eschew those things that are good in the sight of normal man.

Mdlle. Terpsichore.

It is very pleasant to listen to this dainty artist speaking English so charmingly fractured gains a new beauty, and her ideas are all so original and plain that one could never tire of listening to her.

The world is Terpsichore's oyster, which she has prised open with her exquisite dancing.

Born in Turin, she went as a child to France, where she began to dance at an early age. The Continent, England, Australia, China and Japan have all kindled into enthusiasm at the sight of her, and now she is in South Africa and seeing South African scalps dangle at her girdle.

Our talk switched to schools of dancing, and Mlle. Terpsichore became lyrical on the Russian ballet.

"It is dancing such as you never see elsewhere," she said. "People think that hopping on one bent leg to a quick tune is Russian dancing. Bah! It is peasant dancing only. The Russians are artists. They interpret emotion. It is drama—their dancing. They are Bolshevik in their art, and they laugh at the Italian dance which follows the music only with set steps. But the Russian! Ah! the music gets into his soul. He tells a story. He dances not with his feet alone, but with himself—it is the only way."

Terpsichore laughs gaily at her own enthusiasm. It is on the Russian idea that her own wonderful interpretative dances are based. And when one sees her dance, one wonders no longer at her Paris soubriquet—"La Sarah Bernhardt de la danse"—which, as you know, being translated, means The Sarah Bernhardt of the dance.

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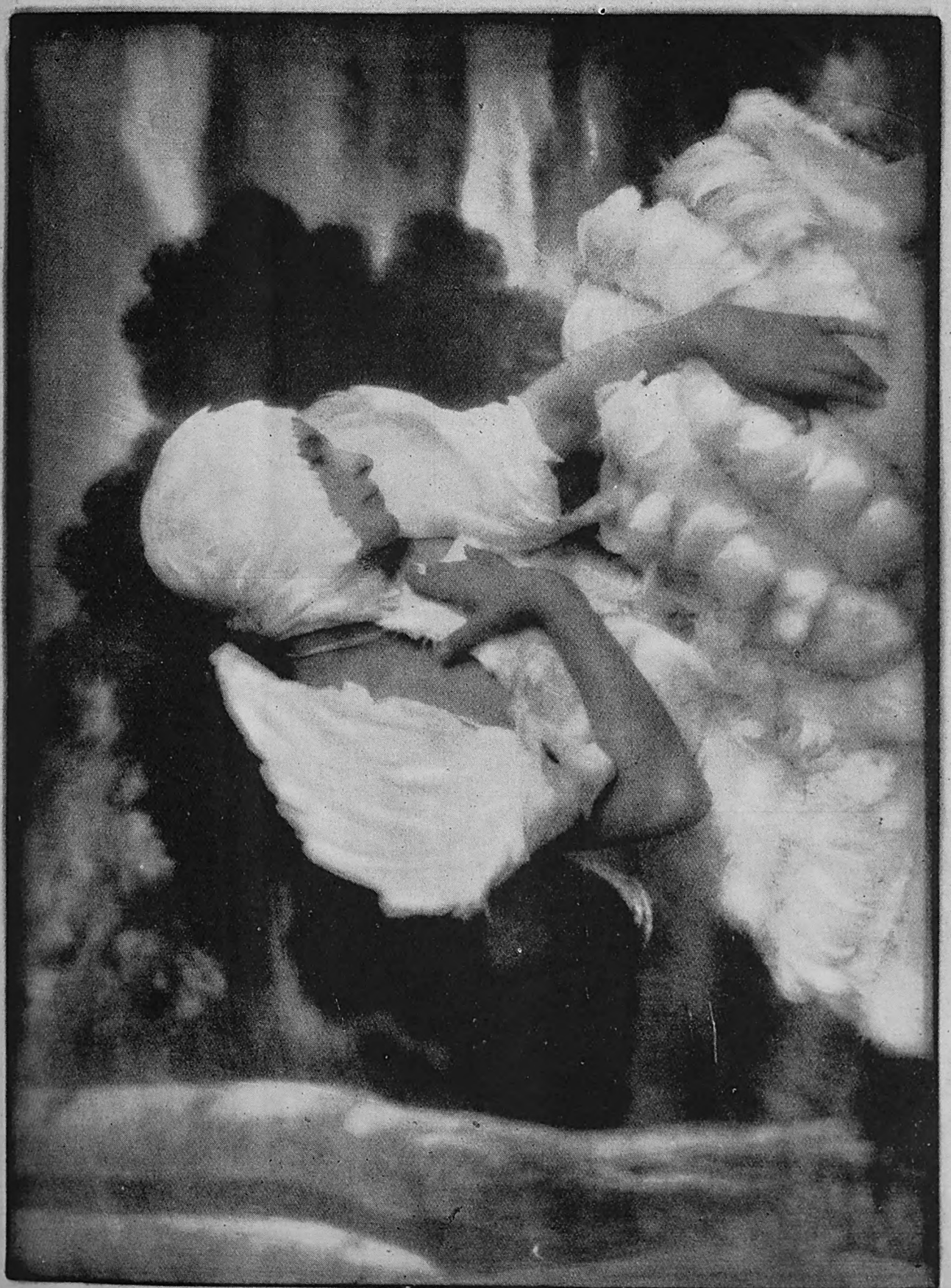

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A WONDERFUL STUDY OF TERPSICHORE IN "THE DYING SWAN."

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LONDON THEATRES.

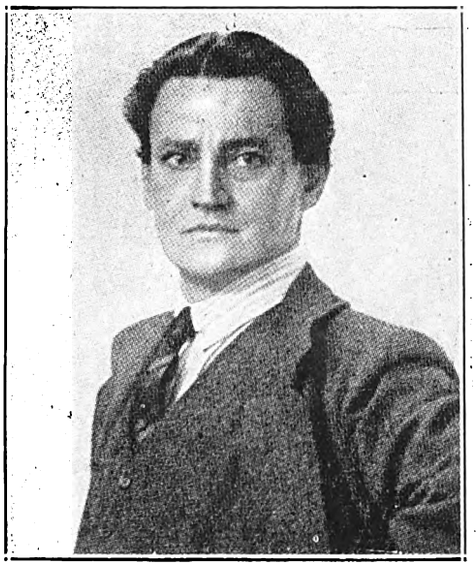
Leicester Square,
30th December, 1926.

An Anglo-American Entente.

Everybody was glad to see June back again in "Happy Go Lucky," for she has a lot in common with the month after which she is named. But we were worried for a while as to whether this undistinguished musical comedy would succeed in rising on the stepping-stone of its first act to higher things. That it did so rise was due entirely to four young people, two boys and two girls, partnered according to their nationality and accomplishments. June and Roy Royston are English. They sing with sweet discretion, and they dance the sort of dances that were once exclusively of the stage and are now of the general ballroom. Marion Saki and Billy Taylor are American. They established and maintained a very happy Anglo-American entente.

Macbeth.

The great new production of this week has been that of "Macbeth," in which Henry Ainley played "Macbeth" with such vivid and unquiet imagination as I have never seen used in this Shakespearean part before. Sybil Thorndike's "Lady Macbeth" is a crown to her many achievements. Her mental states were plainly revealed in her looks, and in the scene where she sat with her royal robes about her she displayed such fine and toppling pride that one believed one was not watching a play at all, but the heroic struggle of an ambitious soul. These two performances, however, were not the only fine ones in the production. Basil Gill played the part of "Macduff" with strength and manliness. Lewis T. Casson, who has achieved so far his greatest production in this play, was an excellent "Banquo."



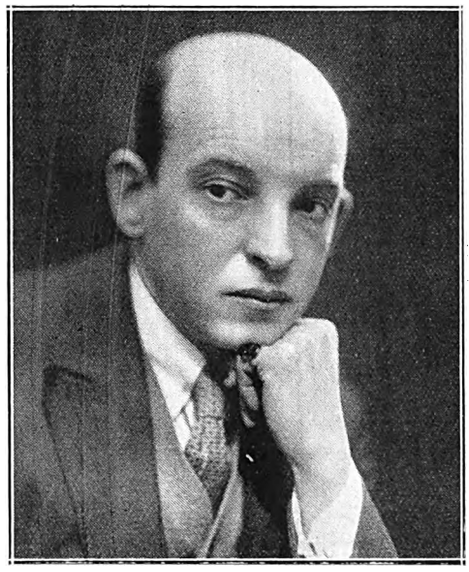
Henry Ainley.

The Second Edition.

I liked the second edition of "Vaudeville Vanities," which has just been produced at the Vaudeville Theatre, even better than the first. New numbers have been added to the programme and, since Anton Dolin, of the Russian Ballet, has joined the cast, the dancing power of the show is raised to high levels.

At the Duke of York's.

Oh, but I am forgetting to tell you about "Liliom," the new play at the Duke of York's. With Fay Compton leading the cast, Komisarjevsky's producing, and Ivor Novello heading a young supporting cast, it cannot fail to be something of a success. "Liliom" is a sort of Middle European Playboy who runs in and out of the story at the oddest moments. The simple tale of the merry-go-round attendant, who married and ill-treated the little servant, begins by reminding one of a Hans Andersen story, but as it develops you realise that this charming atmosphere is due entirely to the producer. "Liliom," the afore-mentioned attendant, has the most extraordinary adventures.



Komisarjevsky.

A Marvellously Realistic Scene.

There is a hold-up at the railway embankment, which leads to his suicide, his adventures in the next world, and his ghostly return to the wife and child he left in the lurch. Fay Compton acted most poignantly and, whenever the play allowed her to, rose to the most touching heights. Ivor Novello gave her excellent support. There is no prophecying whether or not "Liliom" will be a success. It is one of those odd plays which do not lend themselves to prophesy.

Looking back on 1926.

Now that we have come to the New Year, it is rather interesting to look back upon 1926 and see how the drama has progressed during the last twelve months. Three people stand out very clearly from among the ranks. These are Jessie Matthews, who a few months ago was a chorus girl, and who is now the leading comedienne in "Charlot's Revue." She thoroughly deserves this new stardom. The second actress is Jean Forbes-Robertson, whose inherited gifts have helped her to give one of the most astonishing and tragically beautiful performances of "Juliet" that I have ever seen. Her acting of this part, even if none of her other performances had foreshadowed it (though indeed they have), places her in the foremost rank of our young dramatic actresses. The last is Cicely Courtneidge, who this year has established herself as the funniest burlesque actress London has produced for years.

Not very productive of Dramatic Plays.

It is rather sad to note that this year has not been very productive of good dramatic plays. For the last twelve months the cry has been, "Find us new plays." Of the

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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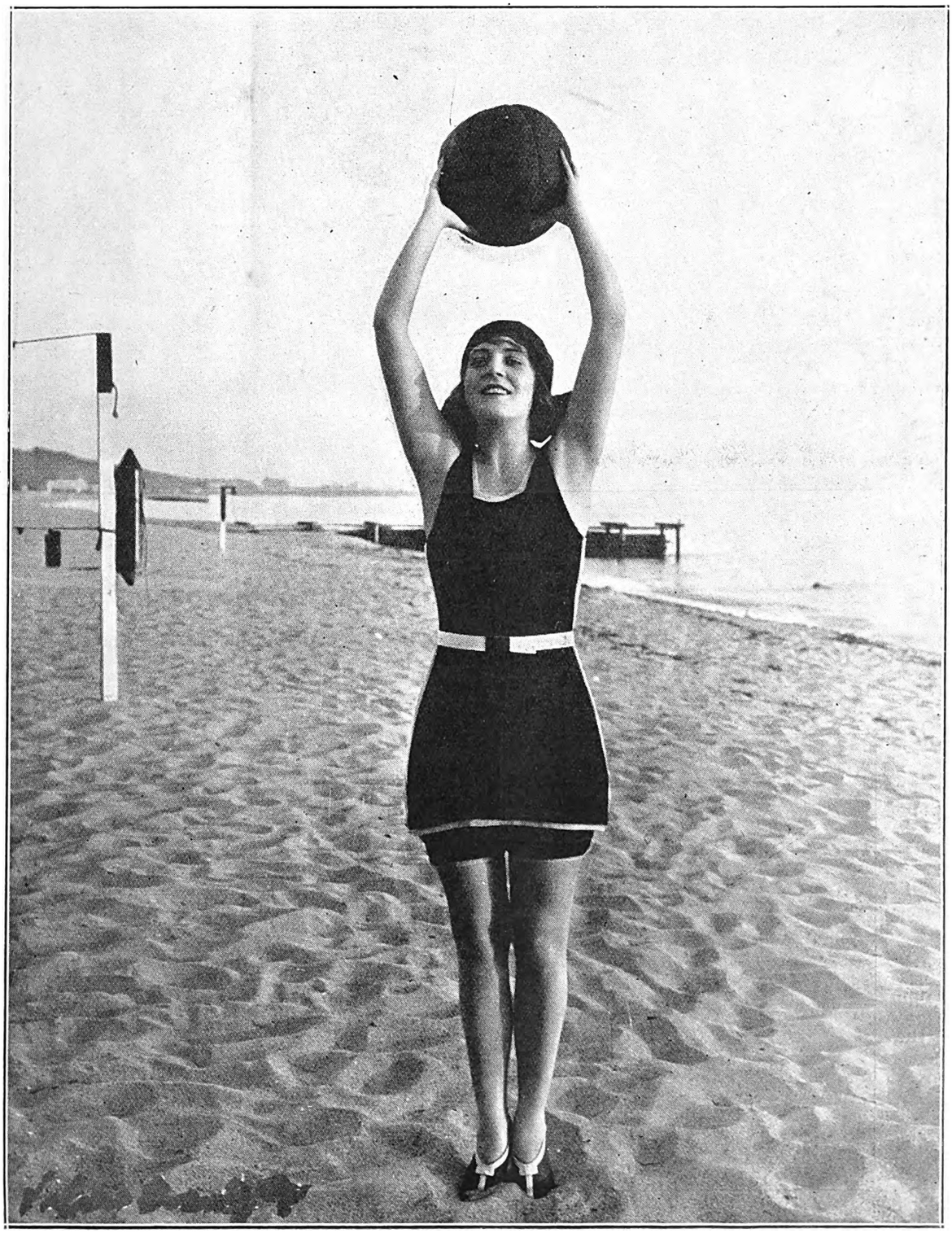
successes, "The Last of Mrs. Cheyney" was one of the greatest, and Edgar Wallace's "The Ringer" another. The Astaires have danced themselves into great popularity in London. "No, No, Nanette" and "Mercenary Mary" have concluded long runs. "Rose Marie" has added another year to her London life; "The Ghost Train" and "The Farmer's Wife" have put many months of continuous playing behind them. Strangely enough, while three Noel Coward plays—"Easy Virtue," "The Rat Trap" and "The Queen Was In The Parlour"—failed to increase their author's reputation, Mr. Coward achieved a triumph as an actor of great merit in "The Constant Nymph," one of the year's greatest successes, and his was one of the cleverest features of the year's acting. There have been other varied escapades in the profession. Billy Merson went into management in "My Son John"; Godfrey Tearle acted as a Duke in a musical comedy, "Merely Molly," and then for two nights as a nearly naked brown-man in "Aloma." After that he was taken seriously ill in consequence of catching a chill. The triumph of Tom Walls and Ralph Lynn continues at the Aldwych, where they have made themselves masters of farce.

Let Us Look into the Future.

Looking back, it does not seem to have been a very excellent year, but one good enough to encourage us to look forward with considerable hopefulness of the plays and the theatres of 1927.



"Catch!"

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"Aladdin"—Irene Shamrock and the Babies in "Sweet Child."
[Photo: African Film Productions, Ltd.

Romance Story of Natalie Kingston.

A guitar softly tinkles beneath a heavily-grilled window, looking down upon a narrow but exquisitely-frescoed street of Old Spain, deeply shadowed, save where the moonbeams play hide-and-seek upon casements and balconades . . .

An alabaster arm reaches through the arras behind the grille; and a rose, burning with the kiss just pressed upon it, drops at the feet of the enraptured troubador . . .

Far down the street, through the swinging doors of a cantina. gay laughter and applause mingle with the sound of the tambourine and castenets, as a dark-eyed beauty floats through the mazes of the tarantelle.

Natalie Kingston.

This is the sort of thing one visualises, in his mind's eye, following a glimpse of exquisite Natalie Kingston, a direct descendant of Mario Vallejo, California's first Governor and a Spanish-American don of the most colourful and romantic type. Miss Kingston is now a featured film player.

In Natalie's eyes—deep pools of dark yet iridescent velvet—one may see mirrored memories of the rash but gallant Conquistadores, of rich galleons homebound for Cadiz and Barcelona with the treasures of the Caribbees, of sloe-eyed senoritas' virgin virgil for the voyageurs, of fetes, fiestas and fandangos—the essences and quintessences of gay romance.

Miss Kingston embodies the exquisite beauty of mind and body which characterised her Spanish forebears with the sturdy reliability and resourcefulness of her paternal ancestry. The result is a most bewithching composite of roguery and naivette—and one of the most popular of the younger screen artists now before the public.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Personality is the keynote of Lee White's act, and personality shines out of every photograph of this gifted artist, who, together with her partner, Clay Smith, will appear at the Tivoli, Capetown, on February 2nd, in an all-vaudeville bill.

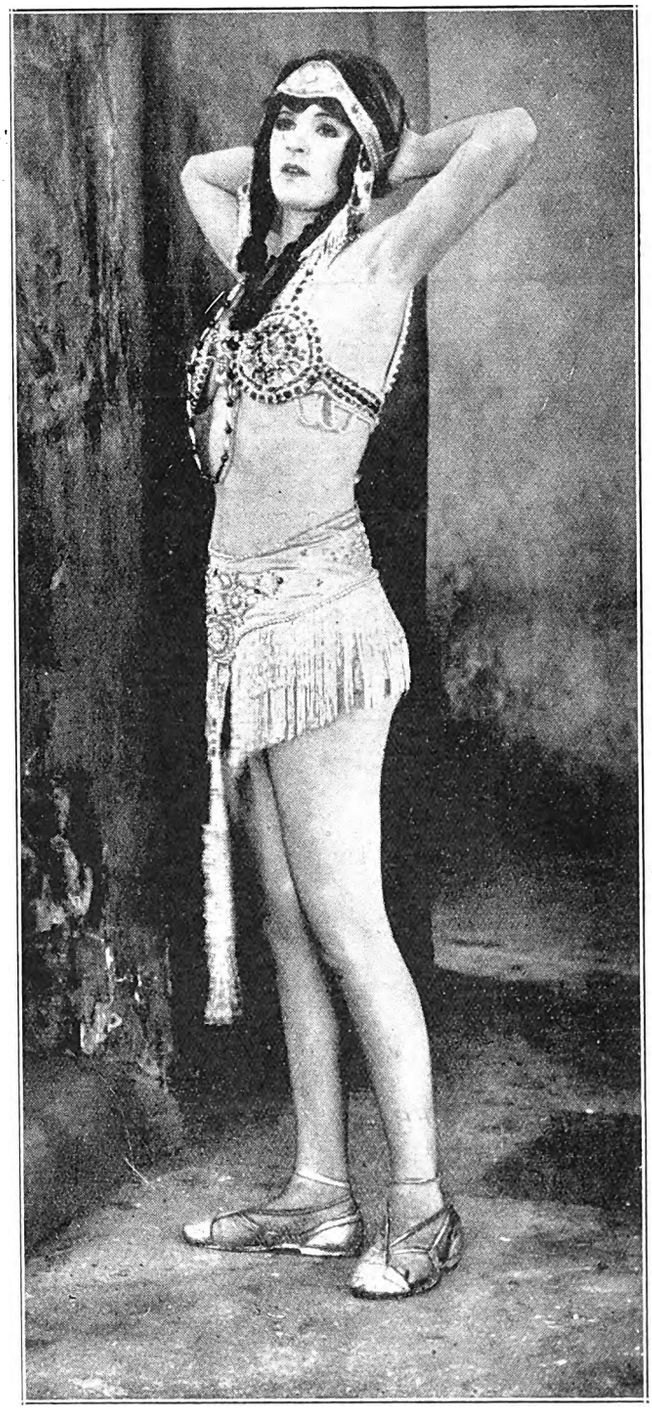
MacCarthy and Khadidja.

I wonder if there is anybody in the world to whom equilibristic feats and balancing turns do not appeal. If such a person exists among South African audiences, I am sure that after seeing MacCarthy and Khadidja at the Criterion Theatre, Durban, on January 31st, he will revise his opinion.

These gifted equilibrists present a novel and delightful act. It is full of thrills, too, and if you like thrills, MacCarthy and Khadidja are the people for you.

Let me describe one of their tricks for you. A long, narrow table, held up by what seems to be grinning wooden dragons, is placed on the stage. Over this is drawn a Moorish carpet, and a small table is placed upon it. On the table is a small stand about twelve inches high. On the stand is a glass (this is not The House That Jack Built, though it may sound like it). On top of the glass—and this is no fabrication, but absolute truth—is placed one leg of another small table, and on top of this airy and intangible structure MacCarthy balances as contentedly as though he was standing on a thick oaken floor. How he gets up on to the top of this strange scaffolding I am not going to tell you. That is the secret which you will learn.

Khadidja, the partner of this clever equilibrist, proves an able assistant, and in her Moorish robes gives an Oriental atmosphere to the act.



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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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This is Mr. Mantell, of Mantell's Manikins, which are appearing at the Tivoli, Capetown, on February 2nd.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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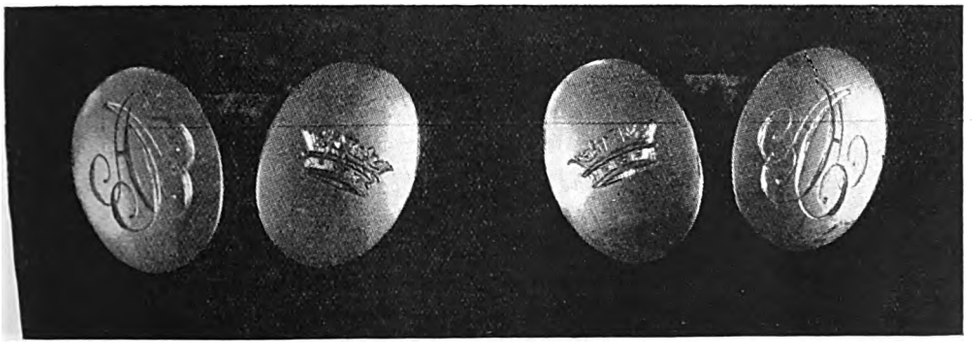
Our youngest competitor, Ella Mary Dunton (age 4 years 9 months), of 23, Seventh Avenue, Bezuidenhout Valley, Johannesburg, with her little sister.

One of the entries, drawn by Eileen Van Zyl, 124a, Siemert Road, Doornfontein.

The Havana Band will appear at the Orpheum, Johannesburg, on January 31st, but the memory of Bert Ralton will remain in all hearts.

A prize winning effort of Nita Rosenberg, 59, Commissioner Street, Johannesburg.



The cuff-links presented to Bert Ralton by H.R.H. Princess Alice.

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

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Some characters in "The Gondoliers," which was played at the Standard Theatre, Johannesburg, by the Johannesburg Amateur Operatic and Dramatic Society.

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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The Gondoliers.

The Johannesburg Operatic Society can add yet another to their list of successes in "The Gondoliers" which was produced at the Standard Theatre, Johannesburg, on Monday, 17th. Bright and colourful, with the well-known melodies of Sullivan ringing through the theatre, it was a very creditable performance of all concerned, and the

Cyril Griffiths.

voices of chorus and principals were exceptionally good. Outstanding was the performance of Mr. Cyril Griffiths as the "Duke of Plaza Toro," a performance which would have done credit to any actor of the legitimate stage. It was the gem of the evening, a fact which the audience were quick to recognise. Miss Eva Nodes as his wife sings well, and her stately, uncompromising mien suited the rôle to perfection. Miss Gwen Roberts as the daughter, "Her Majesty the Queen of Barataria," was good and she has a fine voice.

The two kingly gondoliers were played by Messrs. C. H. Olivier and Ernest Wade, two sound performances, although neither made any stir until Mr. Olivier's rendering of "Take a pair of sparkling eyes," which was encored vociferously. Mr. George T. Absalom, as "Don Alhambra," played with intelligence.

In a large cast it is impossible to mention everyone. The dances were arranged by Miss Vivien Talleur, and were gracefully performed, the whole production being under the direction of Mr. W. H. Charteris.

Mr. L. R. Glenton as musical director is a guarantee of good singing and orchestral accompaniment. The costumes were all new for the production, and were very elegant and, together with the scenery were made by the African Theatres, Ltd.

"The Gondoliers" has had one effect—it has made us look forward to the next production.

C.R.

One of the beautiful women in "So this is Marriage."

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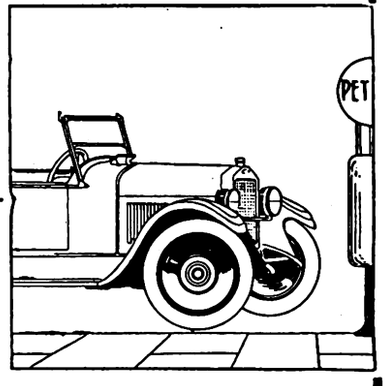

June, who returned to the West End in the leading part in "Happy-Go-Lucky" at the Prince of Wales. [*Photo*: *S.P.A.*

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In London in Mail Week.

Sammy Shields, who was playing at the Holborn Empire, was earning great praise from the critics. Sammy will be seen in South Africa this year.

And J. A. Powers' (Andy's) act was described by the critic visiting the London, Shoreditch, as a "riot of laughter."

Vernon Watson was at the Watford Palace.

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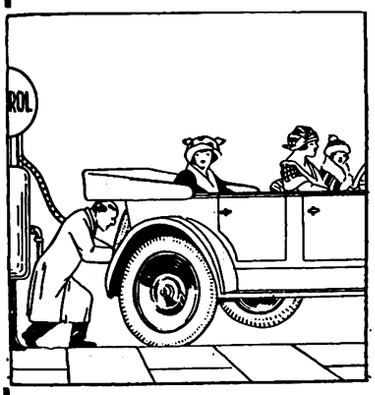

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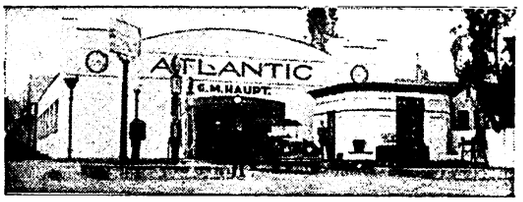

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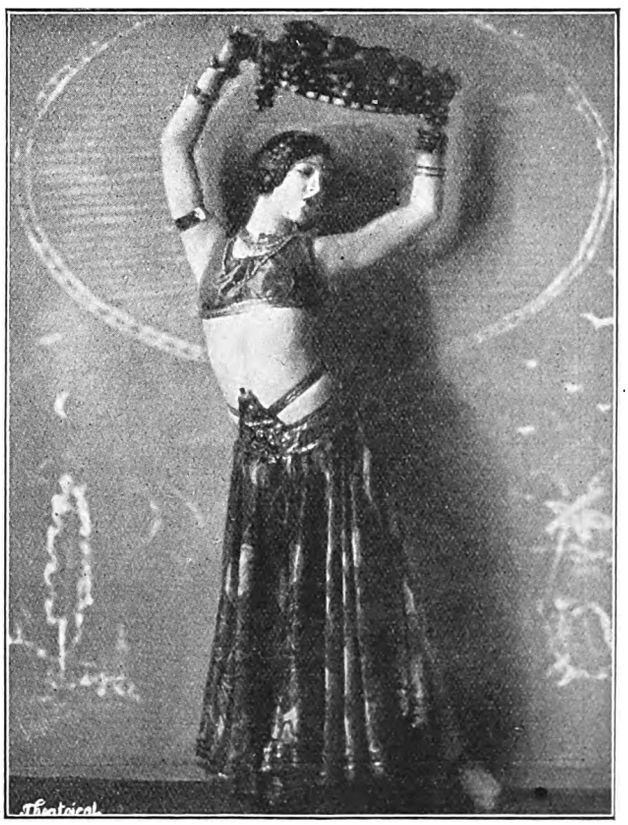
George Carney was doing his single act at the Holborn Empire.

Victoria Carmen is principal boy in "Jack Horner" at the Royal Princess's, Glasgow.

Tex McLeod performed at the Stratford Empire.

Whit Cunliffe was at the Empire, Birmingham.

Mona Grey wrote her experiences in Africa for one of the London papers, an article which stands alone among the contributors on our country by visiting lady artists, as Miss Grey did *not* speak of any kaffir chief who approached her loaded with presents.



Appearing in the Piccadilly Cabaret—Glenn Ellyn, whose remarkable acrobatic dancing is a feature of the new "Revels" programme.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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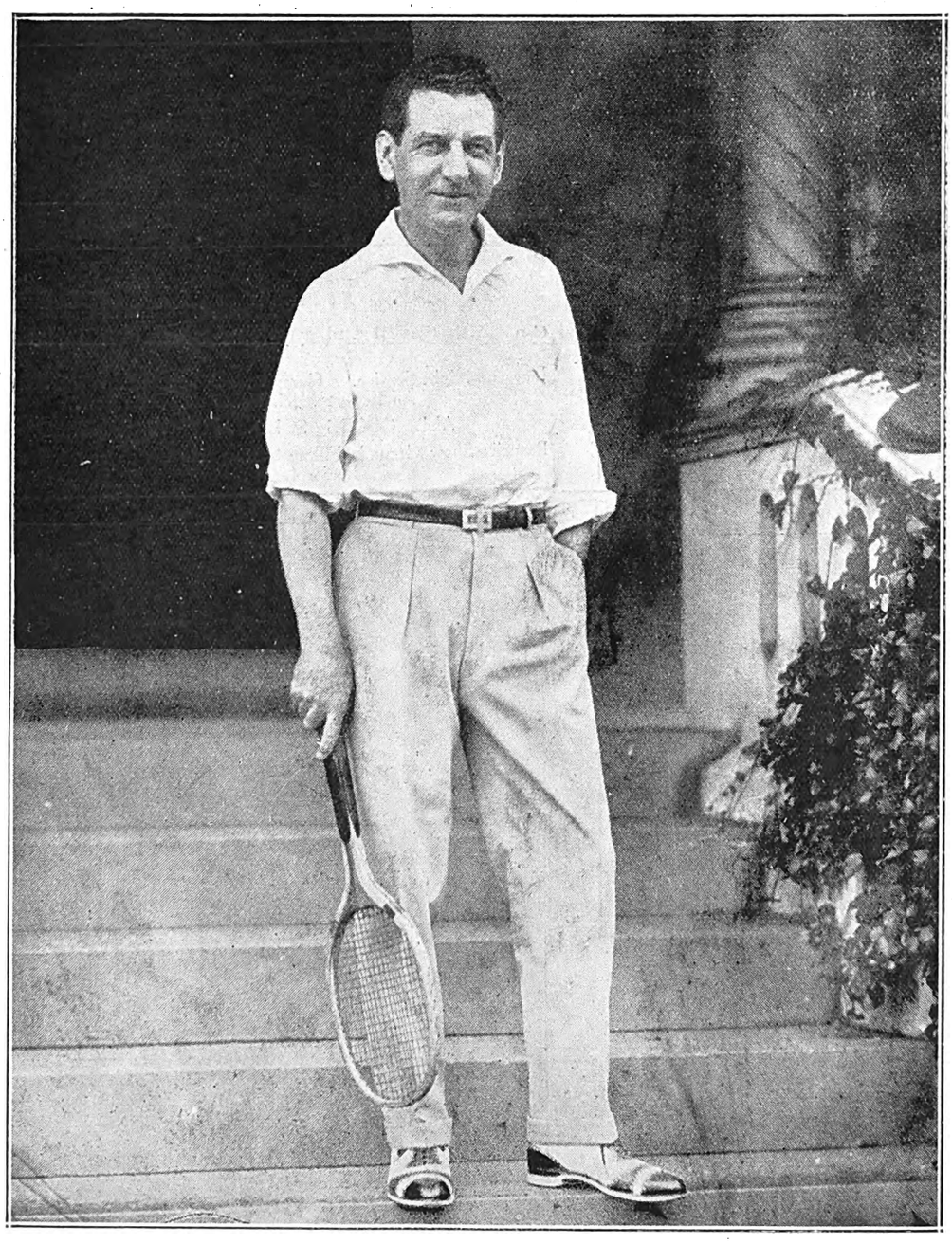

Guy Bates Post.

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Dorothy Brunton.

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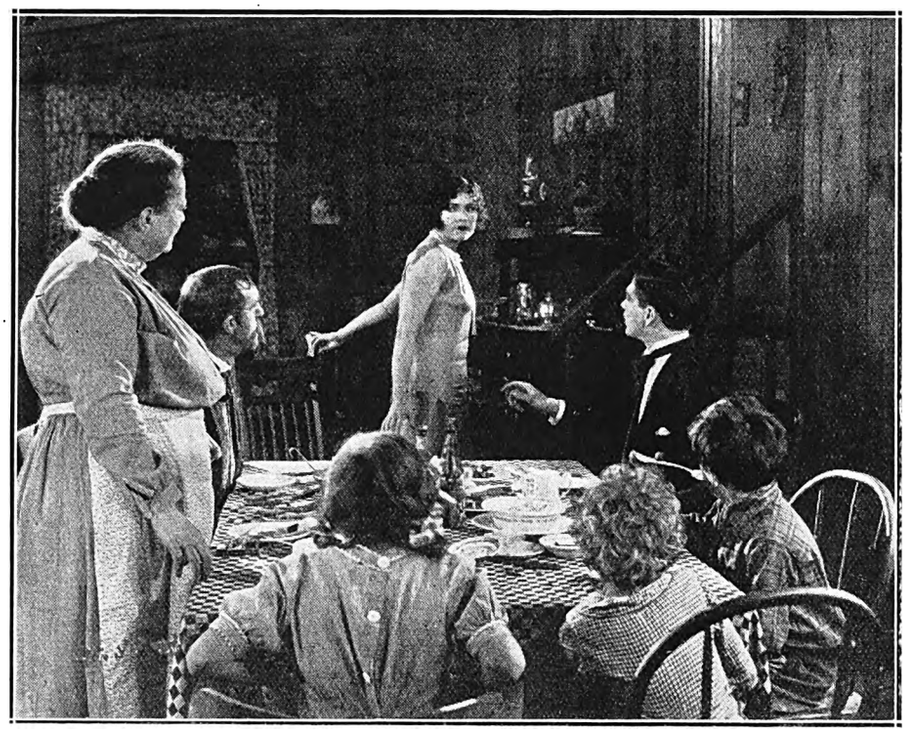
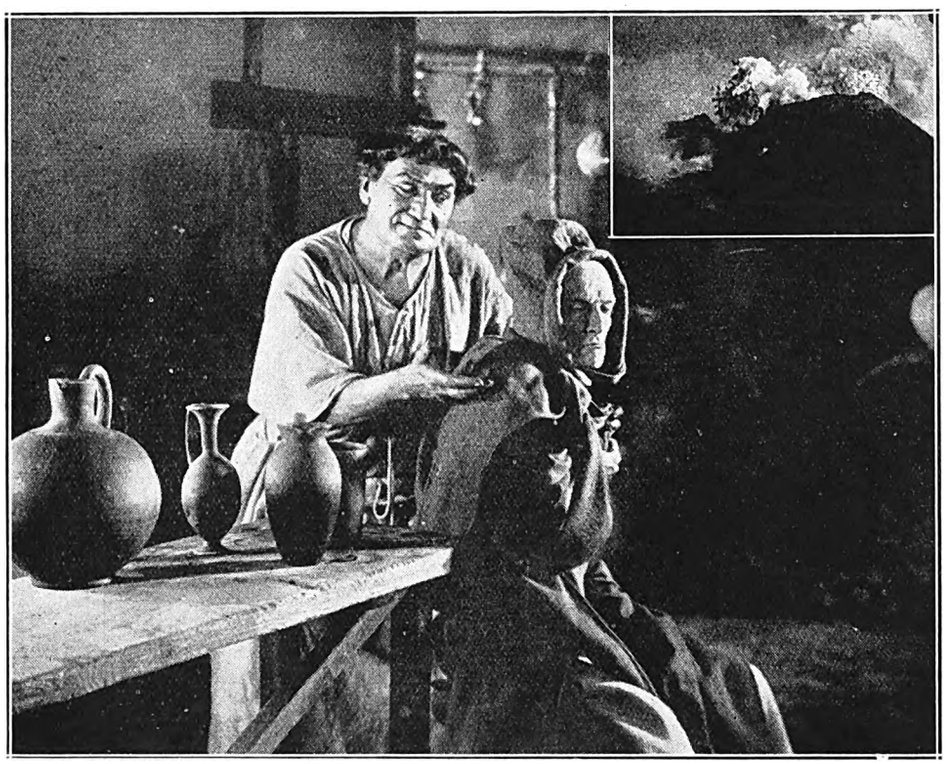


"Peacock Feathers" comes to the Grand Bioscope, Capetown, on January 31st, and February 1st and 2nd. On the 3rd, 4th and 5th "Live Wire" will be screened.



"The Eruption of Vesuvius" will be shown at the Standard Theatre, Johannesburg, on January 31st.

Annie Smuts, one of our little competitors.

Next Week's Calls.

TOUR LIST: WEEK COMMENCING JANUARY 31st, 1927.

Tivoli, Capetown.—(Opening Wednesday, February 2nd) Lee White and Clay Smith, Mantell's Manikins, Esther Valey, Phil and Phlora, Russo and Bradford, Nat Mills and Bobbie, Tellman.

Empire, Johannesburg.—Nellie Wallace, Terpsichore, Benson Gray, Frederic Culpitt, Dennis Duo, Cristiane and Duroy, Three Flying Flacoris, Story and Lee.

Orpheum, Johannesburg.—Havana Band, E. Jarrow.

Grand, Pretoria.—Scott Sanders, The Huntings.

Criterion, Benoni.—Daisy Wood, Rue Lambert.

Rinko, Maritzburg.—Little Betty Wit, Two Shelbys.

Criterion, Durban.—Rosslyn and Plant, McCarthy and Khadidja, Russell and Dawn.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Amour Boys, Graham and Watty.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Amour Boys, Graham and Watty.

Apollo, Germiston.—Ciro Sisters, Wright and Marion.

Grand, Port Elizabeth.—(Tuesday to Saturday) Grosvenor Quartette, Donald Stuart.

Empire, Brakpan.—(Friday and Saturday) Daly Sisters and Marr.

His Majesty's Theatre, Johannesburg.—Return of Guy Bates Post and Dorothy Brunton, who are playing "Leah Kleschna."

Opera House, Capetown.—"Aladdin," the Wonder Pantomime.

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Cristiana and Duroy, who are dancing at the Empire, Johannesburg.

Lea Russell and Dora Dawn.

Lea Russell, of Russell and Dawn, the excellent vocal act coming to the Criterion, Durban, on January 31st, has a vivacious and charming personality. She manages to give all the things of life a humourous twist that is very intriguing.

"My most notable experience?" she said, in reply to my question, and evidently had no difficulty in calling the occasion to mind. "Oh," she said, swiftly, "the first time I sang 'Louise' at Covent Garden. You see, I had made up my mind when I was quite a child in Australia that I would some day sing at Covent Garden. For a long time it looked as if this ambition was not to be fulfilled, as I began to play the leading parts in grand opera in Australia. However, fate was working on my side, and presently she drew me to Paris, where I began to study with the famous Maestro Lapierre. It was he, you know, who taught the rôle to the original 'Louise,' Mary Garden. I studied the part with him, and eventually had it as perfect as possible. Then came the great chance. I was invited to play it at Covent Garden. I can tell you my knees simply shook under me as I waited in the wings for my first entrance. Here was I about to achieve the ambition of my life, and my wretched knees were bobbing together like apples in a tub of water. I pulled myself together and went on, and after a few minutes my nerves flew away like a bird, and I was in the part. The greatest moment of my life came when I heard that huge audience at Covent Garden clapping thunderously. I knew I had achieved my ambition, and it was a most marvellous feeling."

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The Flying Flacoris.

The Flying Flacoris, whose sensational aerial acrobatic act is attracting much attention at the Empire, Johannesburg. have had, during their career in many countries of the world, a vast number of adventures, and amusing things have been constantly happening to them.

"You know," they told me, "we have all our baggage marked 'The Flacoris.' Now in France the English 'The' with an accent on it means 'Tea.' When a young porter came to carry our baggage up to a certain hotel, he glanced over it quickly and then said with amazement in his eyes, 'But why all this tea?' We had to explain to him the significance of the word in English."

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JOHNNY MOORE—an appreciation.

To the haunting strains of "Lochaber no more" and the "Flowers of the Forest," played on the wailing pipes of his mother country, we have just laid to rest in the quiet of God's acre at Benoni all that was mortal of Malcolm Macfarlane, whom the public loved to know as Johnny Moore.

To the old, weary death is oft a welcome visitor, but to the young, the strong, the hopeful, he is a grim spectre.

Johnny Moore had but reached his prime when he encountered man's last enemy. Well might we echo in the words of Sir Walter Scott:—

"The autumn winds rushing
Waft the leaves that are serest,
But our flower was in flushing
When blighting was nearest."

A brilliant vocalist, a talented artiste, he was above all an ardent patriot, and very jealous that the sentiments and traditions of his native land should be perpetuated. Wherever he travelled throughout the Empire, he held Scottish nights in conjunction with local Caledonian Societies and helped to propagate in the young a knowledge of Scottish history and literature, by awarding prizes for proficiency in those subjects.

Although a first-class comedian, it is not as such that we will remember him. Rather will we think of his fervent and artistic rendering with unsimulated patriotic fire of such songs as "The MacGregors Gatherin'" and "The March of the Cameron Men"; of the melting strains of "Hame o' Mine" and "Annie Laurie." By his artistry and earnestness he transported us from the drab round of everyday life back to the hills, the heather, the burn, and the song of the salmon pool.

His friends were legion, and they mourn his loss. He had no enemies. Light be the turf upon his breast.

Requiescat in pace.

WILLIAM LOWE,
Chief.

Caledonian Society,
Johannesburg,
21st January, 1927.

St. James' Cabaret.

Among the visitors to St. James', Johannesburg, on Friday evening was Mdlle. Terpsichore, who, with her husband, was the guest of Mr. Sam Alexander. And now comes the news that on January 31st the famous artiste will dance at St. James'.

"It's a delightful place," said Terpsichore, when she first entered the ballroom, "and so—what you call it?—tasteful."

Of course, her gown was the envy of everyone. Pale lemon georgette, hand-painted by a world-known painter, in designs of roses.

The cabaret room was filled with a fashionable crowd, among the dancers being Sir William Hoy, Mrs. W. Otis Bullock, in a handsome gown of wedgewood blue embossed with crystal beads. Mrs. Hubert Davies had on a pretty white gown with crystal and gold embroideries. Miss Hoy wore mauve, and Mrs. Barker had on a chic black georgette. Mrs. L. Japhet came in reseda green made on very graceful lines. Mrs. Tucker had on a smart mauve brocade with skirt of georgette. Mrs. Rees had on a lovely pale pink gown trimmed with blue and silver. Mrs. Ernest Anstey was very elegant in pink, and—well, there were heaps and heaps of other people there.

Then, on the 31st, as well as Terpsichore, there will be Daisy Wood, the famous comedienne, Cristiane and Duray, from the Folies Bergeres, and the Dennis Duo, and, *of course*, Cliff Kendal and the Cabaret Girls. C.R.

A scene from "The Desert Flower," at the Carlton Bioscope, Johannesburg, on January 31st and February 1st and 2nd.

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(b) To East London, Port Elizabeth, Jeffreys Bay, Port Alfred, George (for Knysna and the Wilderness) and intermediate stations to Mossel Bay, also to Umtata (for Port St. Johns) one day each week during JANUARY AND FEBRUARY 1927, from stations in the Transvaal, Orange Free State, South-West Africa, Cape Province and R.R. and B. & M.R. (all sections).

Detailed particulars embodied in leaflets obtainable at all stations an at the Agencies of Messrs. Thos. Cook & Son.

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JOHANNESBURG.
January, 1927.

W. W. HOY,
General Manager.

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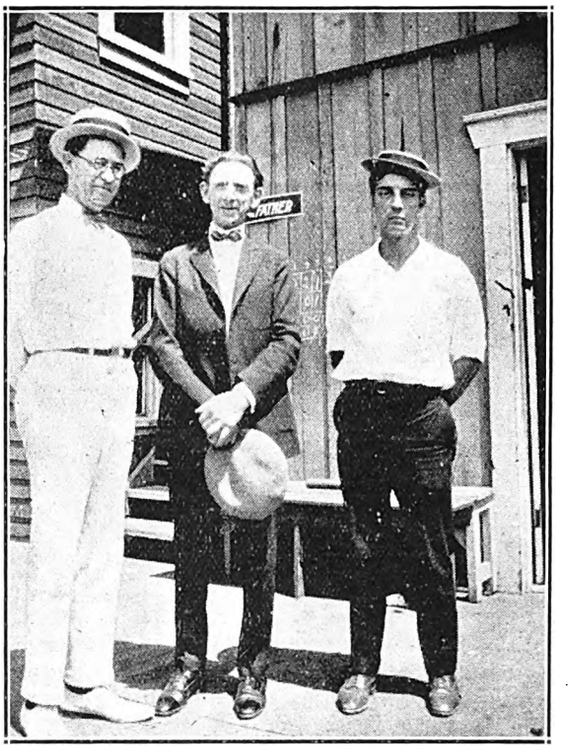
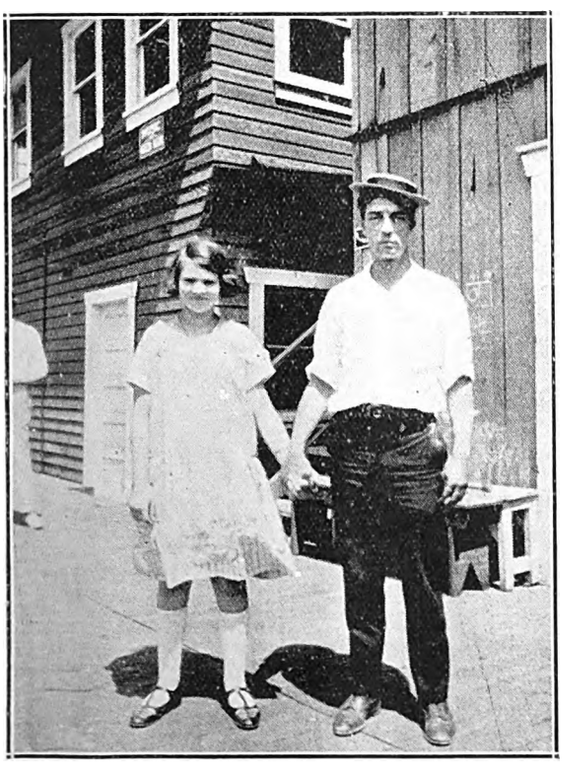
Evelyn Jarrow outside Buster Keaton's dressing-room.



Buster Keaton's father, E. Jarrow, who is appearing at the Empire, and Buster Keaton.



Evelyn and Buster.

The Two Jarrows.

Little Evelyn Jarrow, age 13, whose photographs you see on this page, is the much beloved daughter of E. Jarrow, the humourist-trickster, appearing at the Orpheum, Johannesburg, on January 31st.

And Evelyn is doing exceedingly well on the silver screen, as these pictures, taken with Buster Keaton, will show.

Evelyn was born in 1913, and in 1914 her father was still in Berlin, at the Winter Garden, doing his act. A few weeks' engagement in England offering, he went over to London with his wife, leaving the baby with her grandmother in Berlin. Then came the war and, as both Mr. and Mrs. Jarrow were Americans, there was no hope of their returning to Germany. No word was heard of the baby till 1918, when, through the Swiss Legation, the parents found the baby was still alive, but that it was impossible for her to leave Berlin.

Finally, after Armistice, to America came little Evelyn, speaking no English and very interested in her new family.

And now Evelyn has taken to the films, is doing exceedingly well and is the apple of her adoring father's eye.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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Nellie Wallace.

Nellie Wallace, the famous comedienne, who opens at the Empire, Johannesburg, on January 31st, was born at Glasgow, and made her first stage appearance at the age of five. And Nellie to-day is one of Britain's greatest comediennes. "Baton," in the *Natal Mercury*, has something interesting to say about Miss Wallace's press book.

A Remarkable Album.

Inside the front cover is a huge flashlight photo of Nellie in the guise of "Widow Twankey" entertaining a children's party at Manchester in 1920. The opposite page has a huge circle with the signatures of all the most famous music hall stars inscribed inside. There one found the late R. G. Knowles heading the group, with that of Arthur Roberts, Harry Lauder, Happy Fanny Fields, Marie Lloyd, Marie Loftus, Geo. Robey, Geo. Lashwood, and hosts of others, including Ambrose Thorne, who is well remembered in Durban, where he appeared under the Hyman régimé down at His Majesty's, now demolished. Nellie, of course, has her name in the magic circle.

Page three of this wonderful album shows a colour block front of the Hippodrome programme of "Aladdin," and on the opposite side a full-page caricature of Nellie in colours from the *Sketch* of February, 1921. Yet another of four separate snaps of her as the "Widow Twankey," "a lady well known in Pekin society." She is also snapped with Lupino Lane; and Hannen Swaffer describes her as the woman "Dan Leno" at the Hip. Elsie Prince and Phyllis Dare were the other noted stars in the drawing, also Stanley Lupino. A series of delightful caricatures in the *Bystander*, headed "Peaches and Personalities," is set vis-a-vis to a personal sketch in the well-known weekly *Answers*, and a red and blue cover cartoon of the *Penny Pictorial*, illustrating her article "Confessions from Stageland," vies with a scare-head interview in the *Daily Mirror*," with a message from His Majesty and the late Queen Alexandra on the same page. There are six columns devoted to this celebrated comedienne in the *World's Pictorial News*, and another cut is a five-column special in the *News of the World* with the *Daily Mail* report of the Royal Command performance, at which the celebrities were Lauder, Robey, Nellie, Bransby Williams, Clarice Mayne and Billy Merson. It was with Billy, by the way, that Nellie made one of her biggest hits in the "Whirl of the World," the successful Palladium revue. (I had the satisfaction of seeing her in this revue when I was in London in 1924.)

Jackie Coogan.

The Buckleys.

The Australian native uses a weapon called the boomerang, which, when properly thrown, returns magically to the thrower's hand. The Buckleys, whose juggling act is shortly to be seen in South Africa, have taken this native weapon as a basis for their tricks. They spin the straw hats with the ease of a native spinning a boomerang; in fact, they call themselves 'The Boomerang Jugglers."

The Buckleys.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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Fred Culpitt.

One of the finest conjuring acts in the world is that of Frederic Culpitt, "The Magical Comedian," who enjoys the reputation of being one of the most travelled members of the variety profession. His work has taken him to Egypt, America, Australasia, the Far and Near East, Spain, France, Germany, Austria, Belgium, and that cradle of magic—India.

Through Magical India.

From the latter country he has just returned, his tour embracing Madras, in the south, to Landi Kotal, in the north. To "play" this British outpost in the battle-scarred Khyber Pass, Mr. Culpitt and his company made the journey in cars, and as the vehicles mounted the steep

Miss Glenrose.

gradients leading from the plains to the hills, the travellers looked down a sheer thousand feet and speculated what would happen to them in the event of a burst tyre.

Command Performance.

At Secunderabad, Mr. Culpitt and his band of entertainers appeared three times by command before His Exalted Highness, the Nizam of Hyderabad (reputed to be one of the richest men in the world).

The Egyptian Princess.

At Lahore, a wealthy zemidar sought the aid of the Egyptian Princess (Miss Glenrose, his assistant) towards the solving of some very peculiar problems. He asked five questions relating to past and future events, and by concentrating on these problems Miss Glenrose was able to answer each one so satisfactorily that the zemidar sent her a wonderful letter of thanks and a handsome cheque.

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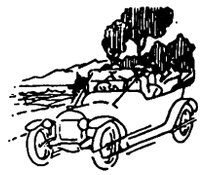
All the Year Round



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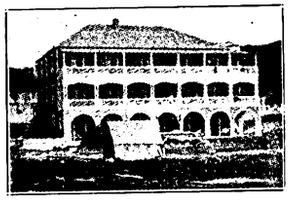

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In the course of his professional career, Frederic Culpitt has appeared before most of the crowned heads, and holds many orders and decorations conferred on him in recognition of his work.

He is a prophet in his Country.

Among his brothers of the craft he is famous as the inventor of many ingenious illusions and tricks. His "Doll's House," "The Telephone Exchange," "Trapping a Film Star," "The English Rose," and "The Purdah" have provided magic-loving audiences with much food for cogitation, and his services as an expert in this branch of stage work are much in demand by managers and producers, who present plays in which apparitions and magical effects are wanted.

The Egyptian Princess again.

Miss Glenrose, who so ably helps in the nefarious operations of our friend, has her pedigree steeped in the lore of mystery, for her father, Charles Glenrose, was for fourteen years a member of John Nevil Maskelyne's company, and she herself put in a most useful apprenticeship at "The Home of Magic" before joining Mr. Culpitt. She is an ideal helper, her quite unassuming manner proving a fine foil to the breezy style of "The Magical Comedian."

And now he is here.

Mr. Culpitt, by the way, made magical effects for the new London production of "Aladdin" before sailing for South Africa, and now Johannesburg audiences will have a chance of seeing him at the Empire on January 31st.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

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The Elongated One.

Donald Stuart, the elongated one, has had a most successful tour of the African Theatres, Ltd., circuit, and on February 1st will be at the Grand, Port Elizabeth.

All tall men are modest, and "Lofty," as he was called at school, was always a quiet, retiring chap. Therefore when he took to the stage he dressed his 6½ feet in a dinner jacket and took it very seriously. Then the war intervened, and Donald went over to France and, in the trenches, amused his fellow soldiers with his juggling tricks.

The poorer peasants, however, looked on juggling with suspicion, and when in an entertainment one evening Mr. Stuart did a little trick with four billiard balls, and a picture fell off the wall immediately, he was barred from the place as a purveyor of black magic.

When the war was over, back came "Lofty" to the stage, and immediately saw the value of dressing his height and turning his juggling into part foolery, and since then he has played in revue and pantomime as well as on the vaudeville stage, where he presents four complete acts. He has been seven years in Australia, and his thoughts have ever gone back there, for a wife and a wee daughter await "Daddy's" return.

"Speaking of awkward moments," says Mr. Stuart. "You remember my trick where I pretend to mesmerise a lad. Well, at a returned soldiers' show in New Zealand, a Maori boy came on the stage, and I made a few passes and off he went. Wind-up was no word for it, and I stood there and wondered what to do. The only thing I could think of was to continue with the passes, and at last he came round. That was *the* experience" of my life.

Mary Mabery, a comedy film actress.

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Khadidja, of Khadidja and McCarthy, at the Criterion, Durban, on January 31st.

At the Orpheum.

The rhythm of the dances has lured since the days of barbarism. Some find in modern jazz an anomaly to the barbaric tom-tom.

To Una, dancing is an expression of life. It means happiness and forgetfulness. Naturally she is an exquisite dancer, a girl with a genius to make those about her love her and be forever her devoted slaves. "The Dancers" comes to the Orpheum, Johannesburg, on January 31st.

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

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Vilna Banky, the leading lady of the late Rudolph Valentino.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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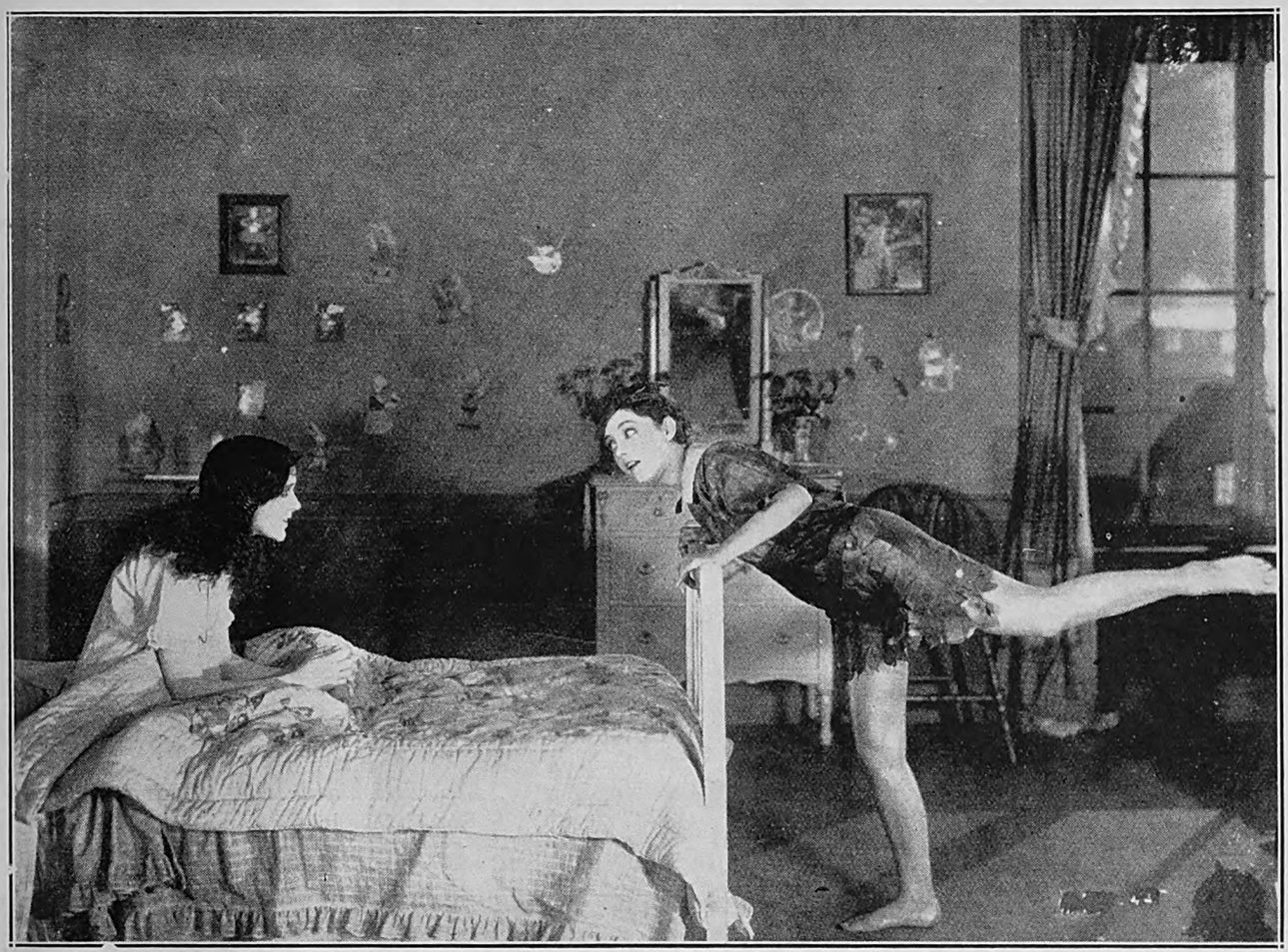

"PETER" appears in Wendy's Bedroom.

"PETER PAN" at the Bijou, Johannesburg, January 31st.

Among the Pirates.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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Rose Lee, of Story and Lee, reappearing at the Empire, Johannesburg, on January 31st, is a well known American film bathing beauty.

[Photo: Leon Levson.

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The Dennis Duo.

It looks to me as if the tide of "bobbed" hair was shortly to be stemmed. I gather this from the number of actresses I have seen lately with long hair. One of these is Kitty Dennis, of the Dennis Duo, who is to be seen at the Empire Theatre, Johannesburg, on January 31st. This delightful little dancer not only has long curly hair, but she refrains from pinning it up in the conventional way, and lets its brown curliness dangle about her shoulders. One wonders whether these few intrepid long-haired people will eventually prevail on the fashion to change.

One of the most delightful features of the Dennis Duo's act is their coster number, in which they dance to such well-known London coster melodies as "The Old Kent Road" and "Lambeth Walk." The Charleston is conspicuous by its absence from their act, and instead the Dennis Duo dance most intricate waltz and a clever simultaneous number.

They started life on the stage when they were both very young, and were mere babes in their profession when they were playing in Austria in 1914. War was declared, and they were forced to leave the country. All their luggage and photographs had to be left behind, and they never saw them again. However, they considered themselves lucky in that they arrived safely in England, where Harry Dennis joined the army immediately.

Charming Merna Kennedy.

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A study of Ronald Colman, the well-known film star.

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A pleasing portrait of Alice Delysia, whose delightful comedy is one of the main reasons for the success of "Princess Charming" in London.

[*Photo: Yevonde.*

A WELCOME GIFT — A PHOTOGRAPH BY JANE PLOTZ.

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Racing Notes.

By "Observer."

G. Nicoll, who recently underwent an operation for appendicitis, is out and about again and will shortly resume riding.

Mr. Jack Andrew Cohen, who is making an extended stay in England, has tendered his resignation as a steward of the Pony and Galloway Club.

At Benoni, on Saturday, the double tote will operate on the fifth and sixth races on the card, the Boksburg Handicaps (B) and (D), run at 3.15 p.m. and 3.55 p.m. respectively.

Frank McGrath, one of the best of our middleweight jockeys, has had his licence restored to him and will be riding at Benoni on Saturday. During his enforced retirement, McGrath's poundage increased to 7st. 10lb., but even at this weight he should find good demand for his services.

In a card of seven races and a run-off of a dead-heat at Saturday's meeting of the Pony and Galloway Club not a single favourite scored, and two odds-on chances were floored. The weather was hot, but backers pursuing the first choices in the betting had an even hotter time of it.

Mr. W. F. Allen, who won a double at Saturday's meeting of the Pony and Galloway Club with Silver Mine and Our Princess, is a well-known florist of Johannesburg, and these were his first successes. Last year Mr. Allen won first prize in one of Tattersalls sweeps in Australia, worth £5,000 to the winner.

During the winter M. Beary has been riding regularly under National Hunt Rules, and when the last mail left England the Irish flat race jockey had only five more winners to ride ere he forfeited his claim to the beginner's 5 lbs. allowance. It is said that Beary is ambitious to have a mount in the Grand National Steeplechase.

B. Carslake, the famous Anglo-Australian jockey, is during the week-end paying his first visit to Johannesburg. Carslake generally winters at Durban, where he is the guest of Mr. Harry France, and spends most of his time surfing and bathing in the sea. Messrs. France and Carslake are making the trip north primarily to see the Smith-Brown contest on Saturday night, but doubtless both will also pay a visit to the race meeting at Benoni the same day.

During the running of the Galloway Handicap (B) at Turffontein on Saturday, W. Smith, the apprentice rider of Stranded, was thrown and fell inside the rails near the seven furlongs post. Subsequently the stewards held an enquiry and found the affair was purely accidental and attributed the blame to the incompetency of Smith. The jockey escaped unhurt, but Stranded was a bit knocked about from his impact with the rails.

In the Galloway Handicap (B) at Turffontein on Saturday, the favourite, Shackle, got up to dead-heat with the 20 to 1 chance Nestor. In the run-off, odds of 5 to 2 were laid on Shackle, who, after making a slow beginning, won by over a length, only to be disqualified on an objection for bumping. On each occasion Shackle with stronger handling would have made the issue safe, more especially in the race proper, when, by keeping a straight course, he must have won outright.

Weights for the big English Spring double—the Lincolnshire Handicap and Grand National Steeplechase—were due in England at noon on Thursday, and will be cabled out to our daily papers. Doubtless by now last year's expensive lessons will have been forgotten, and backers will again be thinking that it is easier to find winners overseas than on our own courses, where we at least have a chance of knowing if our fancies are fit to win a race. But, if backers had not this craving to bet on English events, some of the cubicle holders in Tattersalls would have to close down.

When Fare-thee-well survived a very well-founded objection for bumping and boring at the Pony and Galloway Club's meeting on September 2 it was thought that his immunity from disqualification was due to his favouritism for the race. On Saturday last, Shackle, starting at 5 to 2 on for the decider of a dead-heat after having been favourite for the race proper, was not so fortunate and paid for her infringement of the rules by being disqualified. While the two decisions of the Pony and Galloway Club stewards do not coincide, it is generally agreed that they did the correct thing on Saturday, and if the stewards of some of our other clubs would also show the same amount of backbone, a great deal of the running about and swerving, plus the awful bad riding exhibitions put up by some of our alleged lightweight jockeys, would be curtailed.

While it cannot be denied that at the present we are very badly off for lightweight jockeys, there does not seem to be any way out of the difficulty. The *Star* suggests the foundation by the Jockey Club of a riding school, but the suggestion is not carried out to the point where we could learn how the riding school is to be maintained, who is to be the schoolmaster, or who is to supply the racehorses on which the budding Mahers and Woottons are to be grounded in their profession. Candidly speaking, the scheme does not, for many reasons, seem practicable, and, while a dearth of talent may be responsible for the increasing shortage of young jockeys, the chief fault seems to be with their mentors, the trainers, under whom they are qualifying, and who do not seem able to impart the necessary teaching. Under the present rules, the Jockey Club wisely make the minimum of apprenticeship two years, but in many cases this could with safety be doubled or trebled. and still some of our apprentices would not be fit to ride in public.

A well-filled card of eight events is being put forward at Saturday's meeting of the Eastern District Sporting Club and, unless scratchings are exceptionally heavy, fields should be above the average. With a start, the following should run well:—

12.40 p.m.—Stewards' Plate. Five furlongs.
1, Caisson; 2, Nysa; 3, Pitpoint.

1.15 p.m.—Maiden Handicap. Five furlongs.
1, Goodwill; 2, Desert Star; 3, Sistine.

1.55 p.m.—Galloway Plate. Seven furlongs.
1, Yankee Doodle; 2, Florentine; 3, Cry Baby.

2.35 p.m.—Boksburg Handicap (A). 1¼ miles.
1, Surprise Sauce; 2, Barretto; 3, Attar of Roses II.

3.15 p.m.—Boksburg Handicap (B). One mile.
1, Incomparable; 2, Society Girl; 3, Polyvivian.

3.55 p.m.—Boksburg Handicap (D). Seven furlongs.
1, Silver Mine; 2, Pious Pietri; 3, Ocean Born.

4.35 p.m.—Boksburg Handicap (C). Six furlongs.
1, Essay; 2, Advertiser; 3, Greek God.

5.10 p.m.—Junior Galloway Plate. Six furlongs.
1, Shackle; 2, Groenvlei; 3, Florrie.

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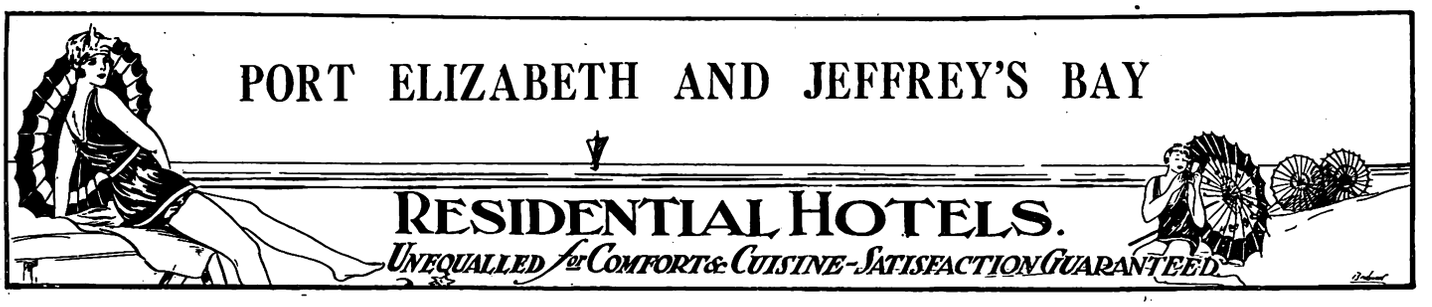

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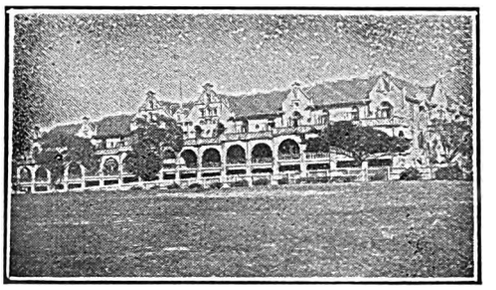

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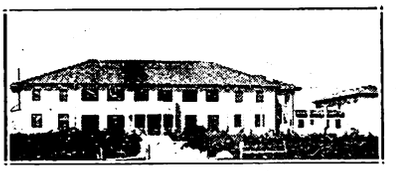

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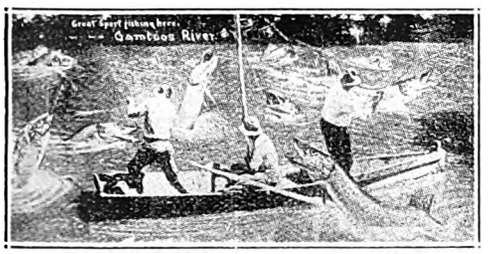

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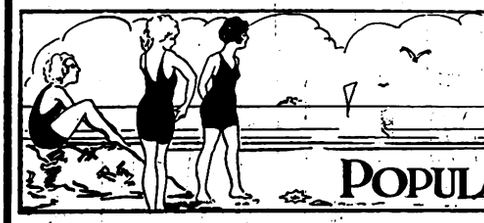

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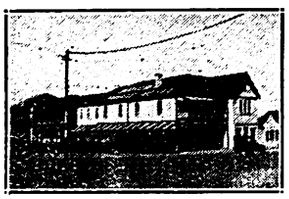

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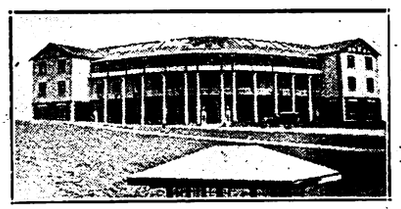

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XX. No. 601. WEDNESDAY, FEBRUARY 2ND, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

A fine study of Madame Terpsichore, who is appearing at the Empire, Johannesburg, in her "Danse Macabre."

[*Photo: Leon Levson.*

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Leah Kleschna.

"My mother was simple and good; why didn't you let me be like that, dad?"

The cry, wrung from the lips of "Leah Kleschna," haunted one after leaving His Majesty's Theatre, Johannesburg, on Monday night, at the fall of the curtain on the premiere of the play in which Miss Dorothy Brunton takes the title rôle.

And so in the study of Paul Sylvaine's house that evening there met "a gentleman, a thief and a blackguard,"—met in the pale radiance of the golden lights, in the solid comfort of the home, "Sylvaine" (Guy Bates Post), the brilliant deputy, who believed in the good that lies in all men, "Leah," the girl thief, "who had heard of the law of the good people who never forgive," and "Raoul Berton (Gerald Pring), the despicable son of an honourable soldier. And round that scene centred the play which thrilled the audience on Monday evening, which took them through the whole gamut of human emotions. "Leah Kleschna" is a crook play, but a crook play *par excellence*, cleverly written, powerfully written, written around each character to throw them up into the limelight, written without the cheap bioscope atmosphere that is the characteristic of so many plays of that type.

And as each person is a factor in the play, so has Mr. Post directed them, and he can indeed be delighted with his efforts, for they have been crowned with the greatest success. There was not one weak spot in the whole play, not a sign of slackness in the minutest detail—and this on a first night, too! There is perfection throughout, with a special word about the lighting, which is a feature of all of Mr. Post's productions.

And of Mr. Post himself as "Paul Sylvaine?" A sincere, earnest study of the brilliant man who was an idealist to his finger tips, who looked for "the light in all of us." One forgot it was on a stage that he stood—one held one's breath and waited . . . waited with him to see if "the light" would triumph, if "Leah" could be saved. A memorable performance, this.

Comes "Leah," "Leah Kleschna." One of the best things Dorothy Brunton has given us in Africa, an exacting rôle that admitted of no faltering, that required the interpretation of an artist, and that received that interpretation to overflowing. It is surely a triumph for any actress to carry the audience along with them as Miss Brunton did on Monday evening, to have them feel one's stage sorrows and grief, one's brief moments of laughter and joy, to have all their sympathy and attention—it was to them "little Dorothy," not "Leah," "the child who was afraid."

And "Kleschna," the fat, jolly-faced thief with the glint like steel flashing ever and anon in his eye, the man who played "the most popular game in the world to-day—doing one's neighbours," the master crook who would stand by and see his daughter sold, yet the hero, the man with remorse in his soul. One congratulates Mr. Winnington Barnes sincerely on his fine acting. Dennis Cardan as his shadow, "Schram," the faithful watch dog, "Schram" the thief, will be remembered by all. There was the little cameo study, Mr. Harold Moran's "Valentine Favre," the chic pertness of Miss Cecil Haines as "Sophie Chapponiere," the fiery "General Berton" of Mr. Ashton Jarry, the excellent character work of Mr. Leslie Laurier as "Linden."

Mr. Gerald Pring gaves us the weak, cringing, bullying "Raoul Berton," the young man about town with his wine and his women, the libertine, the . . . "blackguard." We venture to say that it is Mr. Pring's best work since he has been with us.

Smaller rôles, all of which fitted in with perfect mosaic effect, were taken by Miss Jean Athol as "Claire Berton," Mr. Frederick Hall as the "Gendarme," Miss Florence Shannon as "Johanne," Miss Elsie Brebant as "Charlotte," Miss Lilian Banks as "Freida," Mr. Samuel Turtis as "Reichman," Mr. William Jubb as "Karl," and Mr. Arthur Hill as "Baptiste."

"My mother was simple and good; why didn't you let me be like that, dad?" rings through one's mind, and comes the answer then:—

". . . to every man there openeth
A high way and a low,
And every man decideth
The way his soul shall go."

C.R.

Nellie Wallace.

At Johannesburg.

Unfortunately we have to go to press so early that it is impossible to give a detailed account of Monday evening's Empire programme this week, and one can merely record the tremendous welcome given to Nellie Wallace.

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Lovely Alma Bennett.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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The favourite pastime of Charley Chase in between scenes is a little home-made music, for Charley is as good a musician as he is an actor.

You have all heard of "Mademoiselle from Armentieres," who will be seen on the silver screen of the Alhambra, Capetown, on February 7th.

"The Silent Accuser," a fine film, is coming to the Grand Bioscope, Capetown, on February 10th, 11th and 12th. On the 7th, 8th and 9th "Ypres," the war film which has created such a sensation, will be screened.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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AT THE ORPHEUM, JOHANNESBURG,

"Paths to Paradise" will be screened on February 7th.

Betty Wit, who is only eleven, and an accomplished artist, will appear at the Criterion, Benoni, on February 7th.

Lea Russell and Dora Dawn at the Criterion on the same date.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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The Gladiators.

If the glory of a man is his strength, James Findlay and Louis Christiensen, who are coming again to South Africa as The Gladiators, have something to be proud of. Their achievements in " Art in Athletics " are magnificent. Not only do they perform feats of strength of an exceptional description, but they carry them out in a manner that is both beautiful and dignified. Everything is done with an ease and gracefulness that is delightful to watch. Even the way they walk on the stage stamps them as "athletes nurtured for the Olympian game."

Their attire and the special scenery are also in accord with the performance. Unlike most men who submit this class of turn, they waste no time skipping to the front of the stage appealing for applause, or continually wiping their hands. As soon as one item is finished they move with dignity and perfect poise to the side, eyeing each other like gladiators who are anxious to get to grips again.

Nazimova.

Alice White evidently also believes in " Sylklux."

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PH OTOGRAPHER.

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Christiana, the chic burlesque dancer, who is at the Empire, Johannesburg.

"Marriage in Transit" will be shown at Wolfram's Bioscope, Capetown, on February 10th, 11th and 12th.

Lea Russell and Dora Dawn.

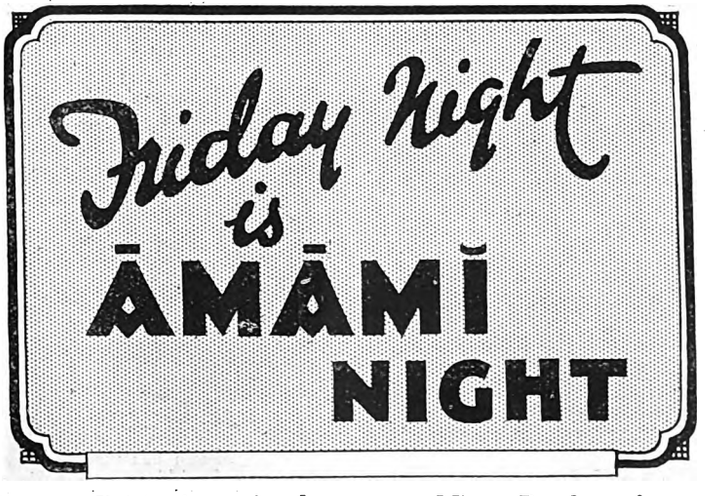
Vaudeville is a comparatively new love of Lea Russell and Dora Dawn, the delightful Silver Singers, who are appearing at the Criterion, Benoni, on February 7th.

They have, as a matter of fact, both migrated from opera and concert platforms. Lea Russell was one of the most remarkable Santuzza's in "Cavalleria Rusticana" I have ever seen. This was not only because of her fine singing, but she displayed an extraordinary emotional fire and dramatic power.

Miss Dawn has toured in concerts with such famous artists as Paderewski, Backhaus and Kubelik. However, we should be glad that the present-day demand for popular songs has brought them from the altitudes of opera and concert to the warm slopes of vaudeville.

They have brought with them to South Africa a budget of the latest English and American song successes. Both these artists are enthusiastic motorists, and Miss Dawn has already proved herself an excellent airwoman, having flown with some of the best-known airmen of the day.

Miss Russell, who is the pianist of the act, and who is responsible for the delightful harmonizing of their songs, prefers terra firma. Perhaps this is natural, as it is probable that her own beautiful soprano voice takes her into heights unknown to the most powerful 'plane.



Rosslyn and Plant.

Although they are young, Rosslyn and Plant, the vocal comedy duo opening at the Empire Johannesburg, on the same date, have had many amusing experiences during their theatrical career.

"Tell me about them," I said, so they told me of the time when, while playing in the provinces, the lights went out at the very beginning of the revue. Although the electrician tried hard to bring them back to life, he was not successful. So the play had to carry on with only the light of candles. "It was very amusing," said Miss Rosslyn, "but I would not like to go through it again."

Miss Rosslyn, herself, has travelled and played through India and the Far East. During that journey, while yaching one day, her ship was becalmed, and the show had to be held up for an hour and a half until a friendly wind brought it to port.

Miss Rosslyn has a keen sense of character comedy, her special delight being in the playing of cockney parts. Her contralto voice harmonizes beautifully with her partner's excellent baritone, and an accompaniment of ukulele and banjo adds to the charm and vigour of their songs. Altogether, Rosslyn and Plant are a pair of entertainers you cannot afford to miss.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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Billie Dove watching Irvin Willat using his own patented telescopic lens to "shoot" William Baxter and Douglas Fairbanks, Junr., in a 'plane, with the latter about to make a parachute jump.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING FEBRUARY 7th, 1927.

(Subject to alteration.)

Tivoli, Capetown.—(Opening Wednesday, February 9th) Mantell's Manikins, Esther Valey, Graham and Watty, Russo and Bradford.

Empire, Johannesburg.—Nellie Wallace, Terpsichore, Benson Gray, Frederic Culpitt, Dennis Duo, McCarthy and Khadidja, Rosslyn and Plant, Christiane and Duroy.

Orpheum, Johannesburg.—Scott Sanders, Two Shelbys.

Grand, Pretoria.—Story and Lee, Three Flying Flacoris.

Criterion, Benoni.—Little Betty Wit, Russell and Dawn.

Criterion, Durban.—Foot-Gers, De Biere and Co.

Grand, Bloemfontein.—Daisy Wood, E. Jarrow.

Vaudette, Kimberley.—Daisy Wood, E. Jarrow.

Apollo, Germiston.—Rue Lambert, Daly Sisters and Marr.

Vaudette, Krugersdorp.—Ciro Sisters, Wright and Marion.

Palace, Vogelfontein.—Ciro Sisters, Wright and Marion.

Empire, Brakpan.—Ciro Sisters, Wright and Marion.

His Majesty's Theatre, Johannesburg.—Guy Bates Post and Dorothy Brunton in "Leah Kleschna."

Opera House, Capetown.—"Aladdin," the Wonder Pantomine.

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De Biere.

South Africa is shortly to welcome to her shores one of the greatest magicians in the world. This is the famous De Biere, who has great occult and conjuring gifts. He is, however, no stranger to this country, having had a most successful tour here in 1912.

In De Biere's company are two ladies, Miss Webster and Miss Wonderland, who have contributed to the success of his act for about four years. Each of them is an excellent conjuror, and they both make good foils for the magician.

"My best trick?" said De Biere, in answer to a question of mine. "Oho, that's not difficult to answer. My best trick is drawing my salary!"

De Biere has spent a good deal of time in India and Ceylon trying to find somebody who knows the secret of or has witnessed the rope trick. This is a trick of which everybody has heard, and yet De Biere has not been able to find anybody who can perform it, or who has even seen it. It is like the lost treasure in some magic fairy tale, and De Biere's hobby is trying to perfect the rope trick. It consists, so the story goes, of throwing up a rope into the air, the rope stiffens and becomes taut enough for a boy to climb up it. Arrived at the end, the boy disappears into thin air, the rope relaxes and falls to the ground. De Biere claims that he will one day be able to perfect this trick, and has indeed half mastered it already.

Another ambition of this great magician is to be able to fool the most noted conjurors. "For years," he says, "I have been doing tricks which not even famous magicians can see through. Ninety-nine per cent. of these magicians take my easier tricks and copy them or modify them in their own acts. I have produced many shows and tricks for the Maskelynes at their theatre, and, indeed, Captain Clive Maskelyne, who was lately in South Africa, was once a pupil of mine."

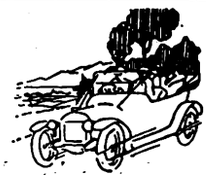
De Biere's hands and palms are obviously those of a conjuror. There is a deep hollow in each of them between the thumb and the smallest finger. His thumbs themselves are amazingly subtle, and each is heavily insured—the left for £12,000, and the right for £15,000.

Laura La Plante was born at St. Louis in 1905, and she started her screen career at the age of fifteen, when family reverses made it necessary to earn her own living. From an extra in Christie Comedies she graduated to leading rôles, afterwards becoming a Universal star. She is 5 feet 2 inches in height, with golden hair and light blue-grey eyes.

Laura La Plante.

PORT ALFRED SEASON

All the Year Round



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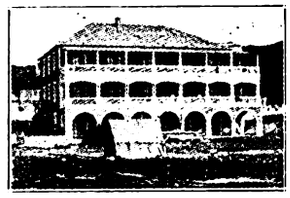

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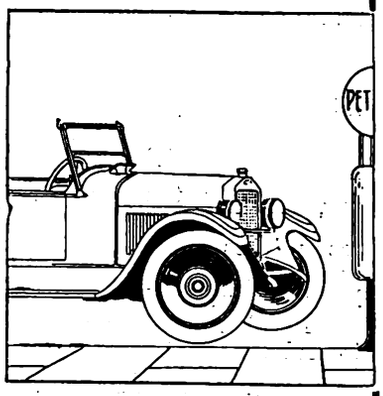

Constance Talmadge in "East is West."

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Mary Astor and Irving Asher have dissolved their engagement.

Dorothy Dunbar is to marry Tom Wells.

Laura La Plante and William Sieter, the Universal director, will be married in November.

Mr. and Mrs. Milton Sills (Doris Kenyon) are back from their honeymoon, and Milton has already started on a new picture.

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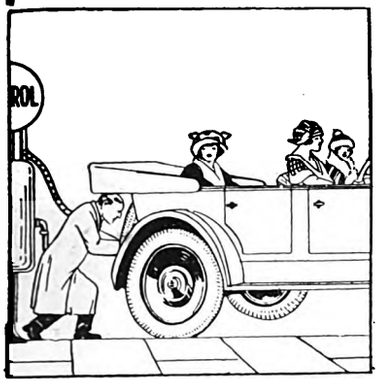

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Rosslyn and Plant.

The banjo and the ukelele form part of the musical act of Rossyln and Plant, who appear at the Johannesburg Empire on February 7th. Most of the comedy falls into the hands of Elaine Rosslyn, who is a very gifted artist. She has played leading lady in many musical comedies and revues in England, and has understudied and played the part of Lorna Pounds at the Palladium, London.

Her partner, James Plant, has played juvenile leads in revue and musical comedy, and I was interested to hear that Elaine Rossyln herself had taken up Irene Shamrock's part in "Ideas," when Miss Shamrock left for South Africa to play in "Mercenary Mary."

Jewels could not dim the lustre of her eyes.

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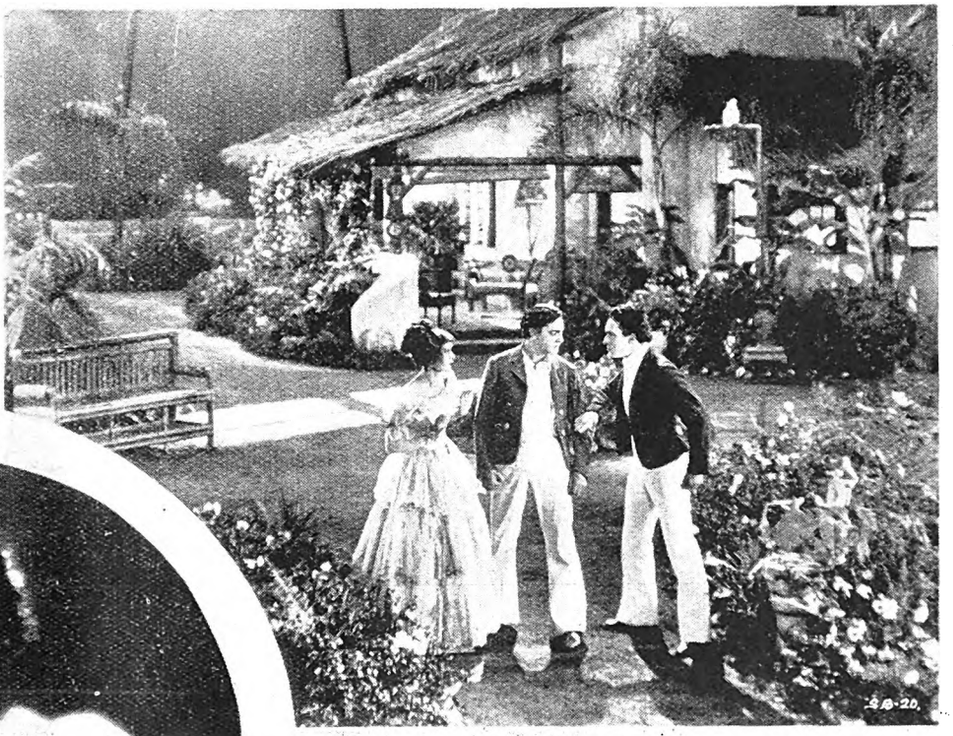

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The Wanderwell Expedition, who arrived in South Africa some weeks ago, and have already visited Capetown and Port Elizabeth and given lectures on their travels, will arrive in East London on February 14th. With them is Aloha Wanderwell, the nineteen-year-old pilot—the first girl to have driven a car round the world.

A Fine Head of Hair

After Baldness—By Using KOTALKO.

Photo of Mrs. E. N. Hillman
After Her Hair Grew.

Mrs. E. N. Hillman of Holland Park, writes:—

"Two years ago I found to my dismay that my hair was all falling out. I could find nothing to stop it. At last only one patch of hair remained, about the size of my hand. After some months of hospital treatment I was still without hair.

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LONDON THEATRES.

Leicester Square,
6th January, 1927.

Costumes Designed by an R.A.

I suppose, as Shakespeare is our greatest dramatist, I should begin with a note about the excellent production, "Macbeth." The scenery and costumes were designed primarily by Charles Ricketts, R.A., so you can imagine how good they are. The accompanying photograph shows you Sybil Thorndike, not as she appears as "Lady Macbeth," but in the costume of "Saint Joan." In "Lady Macbeth" she touches heights never before reached by her on the London stage, though I have heard that when she played the part with James K. Hackett in America, the house rose at her like one man and yelled its approval. I am inclined to think, however, that the magnificent production of "Macbeth" overshadows the play, and when one of the three hag-like witches began to dance and pirouette like the veriest young ballet dancer, I felt that I should have liked to have had a few words with the producer.

Sybil Thorndike.

The Mother of the English Stage.

To-day comes the news that Ellen Terry is ill with bronchitis. I suppose that Ellen Terry would be called the mother of the English stage. She still retains that wonderful vivid charm which marked her out for success when she was a small child of seven. What a triumphant career she has had, and now, in her eightieth year, she is suffering from practically her first serious illness. Reports say, however, that she is going on well, and her family is not more than usually anxious.

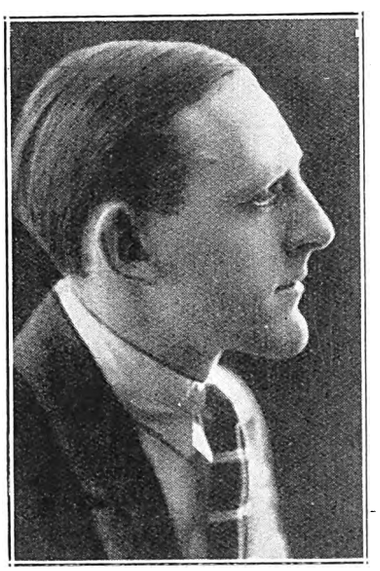
Treasure Island.

Last week I saw "Treasure Island" for the first time and had my blood pleasantly curdled by pirate chiefs and gory fighting on a desert island. Arthur Bourchier, as "Long John Silver," the wickedest pirate of them all, gave a remarkable performance. He very cleverly manages to disguise the fact that he has two legs; in fact, a little boy sitting near me, who was in an ecstasy of excitement throughout the play, remarked loudly, "Poor old chap, somebody has chopped his leg off." He would have been surprised, this same small boy, if he had seen Mr. Bourchier an hour later coming out of the stage door and walking comfortably upon two feet. The ship scene in the play is very intriguing, especially when night comes on and a silvery sea and real waves go dashing against the ship's side. It was so realistic that one felt one's self almost rocking in the mighty deep.

Allan Jeayes.

Playing "King Charles."

A well-known London actor is Allan Jeayes. He is at present playing in the Pepy's play, "And So To Bed." He takes the part of "King Charles," with Edmund Gwenn as "Pepys" himself, and the inimitable Yvonne Arnaud is "Mrs. Pepys."



Jack Hulbert.

A fine Dancer.

Jack Hulbert, with Cicely Courtneidge, has made a success of the new revue, "Lido Lady" at the Gaiety. Both these artists have considerable gifts of comedy, and to this gift Jack Hulbert adds a facility for doing intricate and eccentric dances, which is amazing. He is the producer of "Lido Lady," and in addition to this arduous work he manages to find time to appear in most of the scenes and sketches himself, and to ably support his brilliant wife, Cicely Courtneidge.

A Welcome Return.

It is with great pleasure that I report the return of Lily Elsie to the stage. Theatrical London has long missed her vivacious presence. She will return to the stage in a play called "The Blue Train," a musical comedy, which will go into rehearsal in three weeks' time, and then tour for six weeks before coming to London. There will be many old friends of Lily Elsie's who will welcome her back with enthusiasm at the first London performance.

To be staged in January.

The forecast of plays for January is not very extensive. I hear that Dennis Eadie will present "The Joker," a new crook play, at the Royalty on January 19th. Evelyn Laye's new part, I am told, will probably be in a German musical comedy which now has "Lady Hamilton" and "Nelson" as its principal characters. These, however, will

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Wright and Marion, who appear at the Vaudette, Krugersdorp, on February 7th and 8th, the Palace, Vogelfontein, on the 9th and 10th, and the Empire, Brakpan, on the 11th and 12th. They have just completed a most successful return visit to the Johannesburg Empire.

[*Photo: Leon Levson.*

not appear in the English production, being characters too sacred to English affections to bear the light of musical comedy.

The Dark Haired Heroine.

"Ask Beccles," in spite of many adverse criticisms, is having a long and successful run at the Comedy Theatre. The accompanying photograph shows you Norah Robinson, the dark-haired heroine who eventually, in spite of villainous plots and mysterious intrigues, drags the hero safely to the shelter of the altar.

Norah Robinson.

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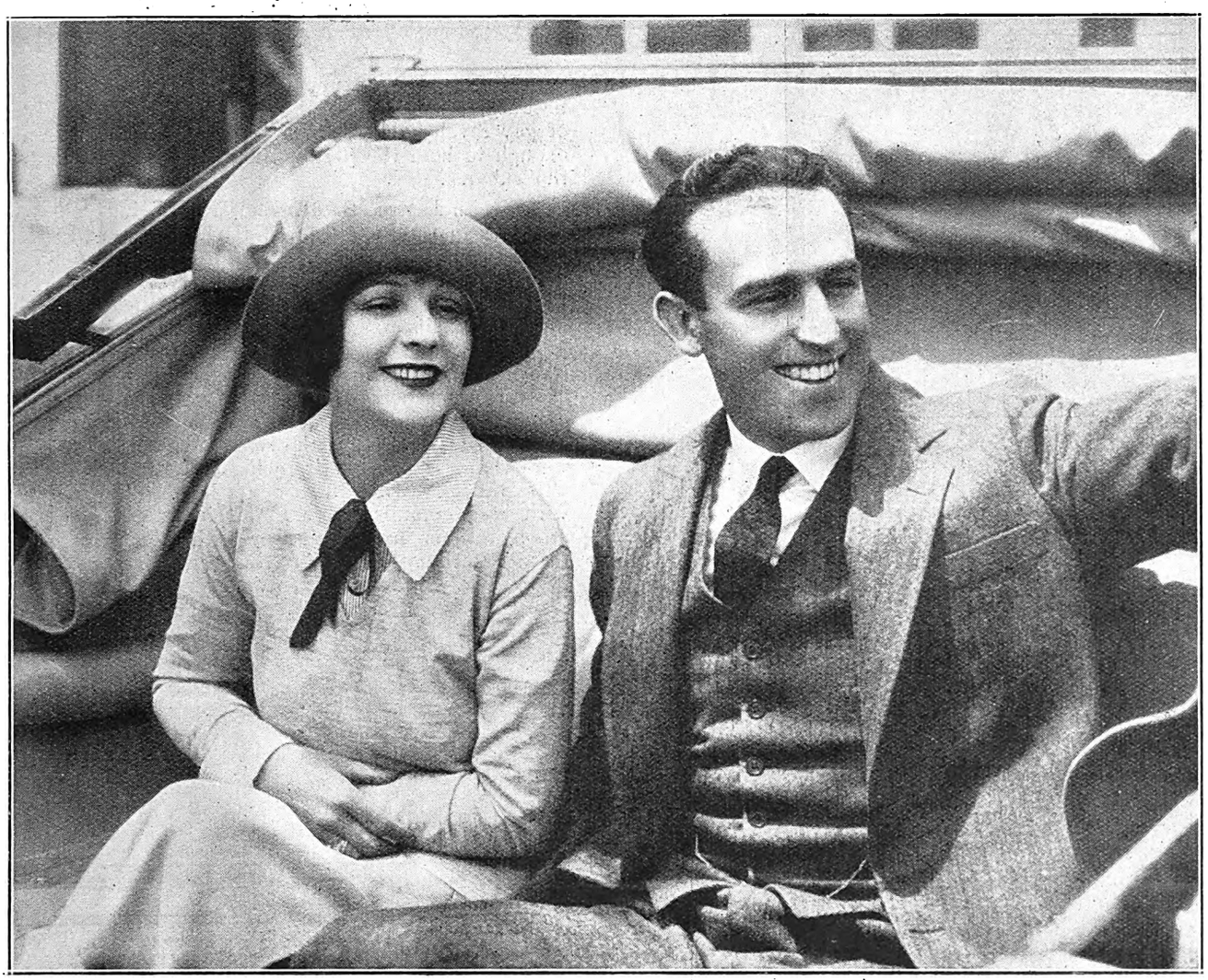

Norma Talmadge and Harold Lloyd.

Pola Negri.

Constance Talmadge.

Betty Blythe.

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DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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Norma Talmadge.

At St. James'.

More and more popular is our St. James', at Johannesburg, becoming. On Monday evening there were sounds of gay revelry there, when once more there was not room enough to hold the people who wanted to dance and enjoy the cabaret.

Mr. and Mrs. S. B. Joel were being entertained by the African Caterers, Ltd., for whom Mr. and Mrs. I. W. Schlesinger acted as host and hostess (Mrs. Schlesinger in a very handsome white gown with crystal fringes, and Mrs. Joel in an elegant black toilette). At their table were Mr. and Mrs. Neilson, Mr. and Mrs. J. H. Crosby, Miss Joel, Messrs. S. and D. Joel, Mr. and Miss Landau, Colonel Cousins and Mr. Alfred Schlesinger. The table, shaped in the form of a horse shoe for "good luck," was beautifully decorated, a miniature diamond mine, headgear, coco pans and all complete, being the centre feature, while the colours were those of Mr. Joel's racing stable. Mr. and Mrs. W. Otis Bullock—Mrs. Bullock in a handsome rose gown sewn with rose crystals—were entertaining a large party, and among others entertaining or with friends were Mr. and Mrs. Atterbury—Mrs. Atterbury wearing a very elegant gown—Mr. McCrae, Mr. W. Dalrymple, Mr. and Mrs. Louis Marks, Mrs. T. Marks, Mr. and Mrs. Lensveld, Mr. and Mrs. E. Stern, Dr. S. Sack, Mr. and Mrs. J. W. Nicholls, Mr. and Mrs. E. Lezard, and a host of others.

The cabaret called forth rounds of applause for each item, among those appearing being Mdlle. Terpsichore, Miss Daisy Wood, Christiane and Duroy, the Dennis Duo, and Jarrow, with the St. James' Revels and Ivy Conmee and Cliff Kendall.

A most enjoyable evening.

Up the golden steps.

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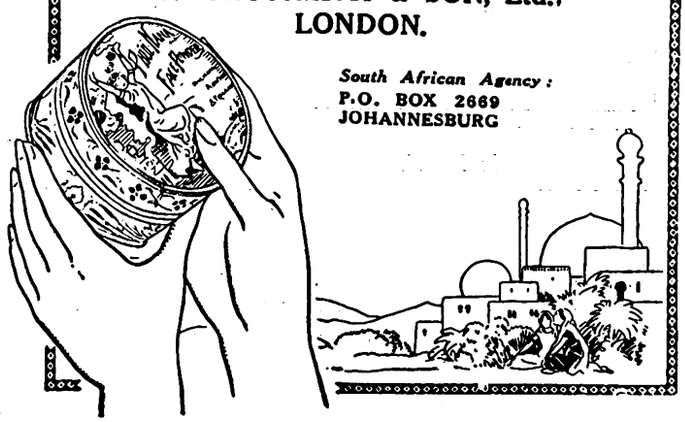

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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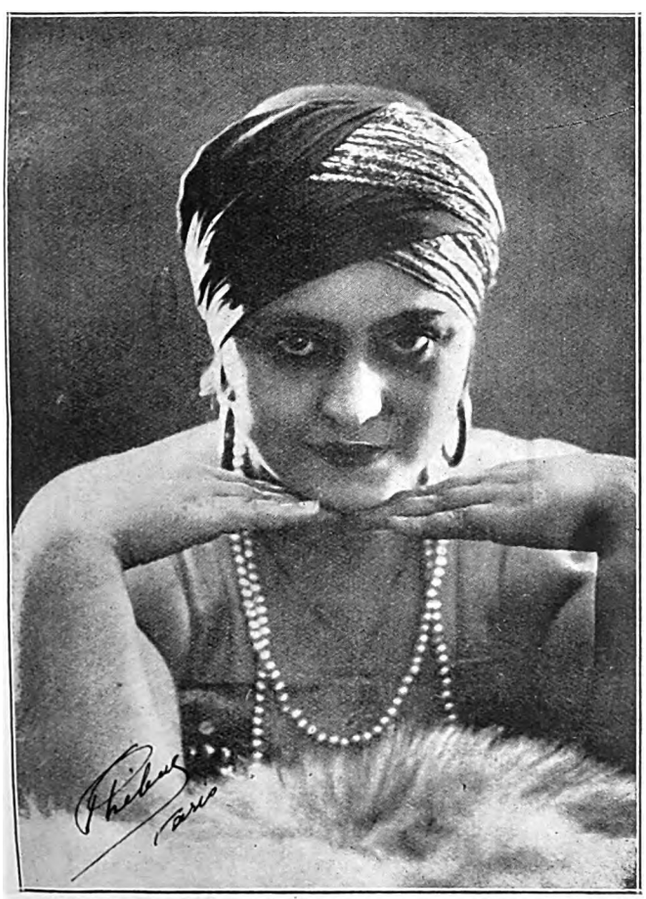
Greta Nissen as she appears in "In the Name Love."



Khadidja, of whose act you read in the next column.

Madeline Hurlock, Hollywood's most beautiful comedienne.

MacCarthy and Khadidja.

The stage setting to the act of MacCarthy and Khadidja, a clever pair of equilibrists who come to the Empire, Johannesburg, on February 7th, is Oriental in design and colouring, and both the artists have touches in their costume which are reminiscent of life in a Moorish town.

The carpet used in the act is a very valuable one, I am told, and comes from Algeria. It is not, however, the scene that matters in this act. Once we have seen the two equilibrists, we forget everything but them. MacCarthy doing his nail trick, and Khadidja assisting him, take up all our attention. And the best of it is that each new trick seems to be better than the last.

The Buckleys.

After a tour in South America and through England, the Buckleys, the boomerang jugglers, are looking forward to making a trip to South Africa. With them they are bringing a large mysterious trunk which is full of hundreds of straw hats. What on earth for? you ask. And I reply: to juggle with. Juggle with *hats*! you say. Yes, of course, say I. Hats are their chief stock-in-trade. With them they perform most magical feats of juggling, spinning the hats like plates in the air, and make them return again as the boomerang returns to the man who throws it. As a matter of fact, the juggling of the Buckleys is based on the same system by which the Australian native makes and throws his boomerang weapons.

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Daisy Wood, the charming comedienne, who has introduced some catchy songs to South Africa, including "Has anyone seen a straight banana?" (which bids fair to become a classic), will appear at the Grand, Bloemfontein, on February 7th, 8th and 9th, and the Vaudette, Kimberley, on the 10th, 11th and 12th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Rain or shine has no effect on Ruth Taylor's appealing personality.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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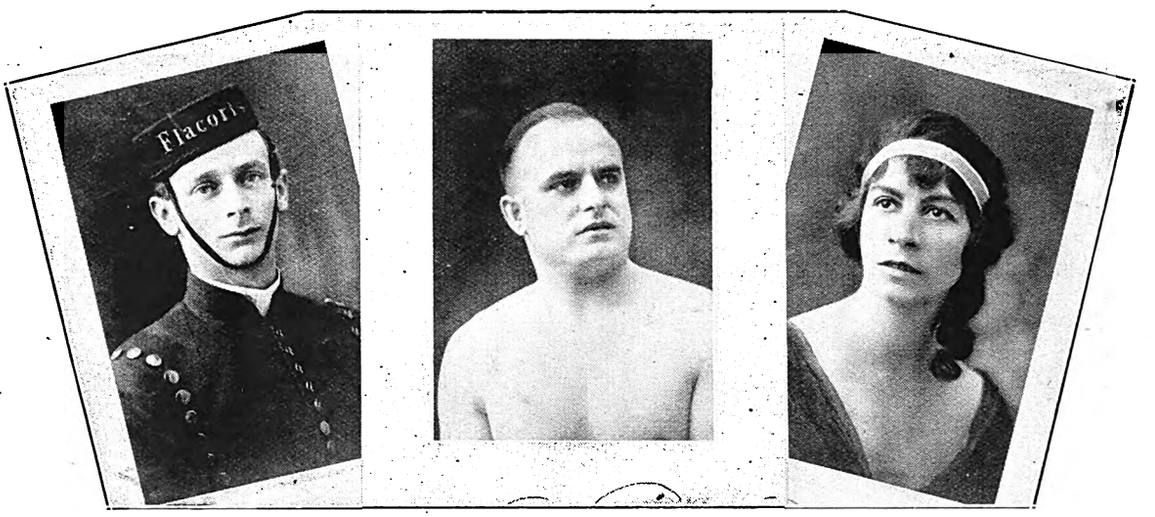
The Flying Flacoris.



If you want to be thrilled and feel your heart bobbing up into your mouth, you must be sure and see The Flying Flacoris at the Grand, Pretoria, on February 7th.

This is a rare and original act. The Flying Flacoris have played all over the world—even in Russia. Their flying trapeze is a miracle of mechanism, and upon it they perform tricks which, if one did not know by experience that they would end happily, would make one feel very anxious for the two exponents of the latest acrobatic art.

One wonders how Mr. Flacori can hang on to a tiny strap with his teeth while Madame Flacori is suspended from both his legs. This means that with his weight and hers he has to bear a burden of twenty-three stone on his teeth alone. Luckily for him these are very strong and white, and are capable of bearing a great strain. "What would happen," said Madame Flacori to me, laughing, "if he had to have any out and wear false teeth, I'm sure I don't know. We should certainly have to cut that trick out of our repertoire."

Mr. Flacori's hands are as strong as his teeth, and in them he can lift the most enormous weights. The slim Madame Flacori is merely a tiny parcel to him, and he can pick her up with two fingers, I believe.

They tell, very amusingly, a story of their special flying trapeze act. "It was in Holland," they told me, "and we had nearly come to the end of the act. The trapeze was swinging further and further over the audience each time; it gets longer and longer with each swing, you see. A stout lady in the stalls, thinking that Madame Flacori was going to fall any minute, stood up to catch her. Just then the trapeze swung back to the stage, and, with a sigh of relief for Madame Flacori's safety, the stout lady sat down again. But as the seat, when she had risen, had slammed backwards, as all Continental theatre seats do, she got squeezed in it when she sat down again, and an attendant had to be brought to pull her out. Luckily, she was a great sport and had a sense of humour, and she took this accident very calmly."

The Film Temperament.

"We have with us this month the usual reports of temperamental outbursts by Mae Murray and Jetta Goudal, says Martin Martin in the January *Screenland*.

How dull Hollywood would be without them!

Mae, it is said, considered her latest script so unsatisfactory that she folded her tent like the Arabs, and disappeared in the night for New York.

You can never quite make heads or tails out of a Mae Murray-Metro-Goldwyn-Mayer dispute. I don't know exactly what happened. Some say it was worse than usual and Mae did physical violence to a copy of the script, and other say she simply disapproved of it and prevailed upon the studio to give her a vacation. The latter is the studio version.

At any rate, Mae and her husband, Prince David M'divani (correct) are in the East, where the cool weather, presumably, is pelling the Murray temperament.

Jetta Goudal's testiness, this time, produced another of those foreign fracases into which Americans eventually had to intervene.

It was over a matter of languages. Jetta speaks French, while her director, Nils Chrisander, speaks German.

Out of this miniature Tower of Babel, there arose discord. As a result an assistant completed the scenes of the picture in which Jetta appears, while Chrisander reserved his efforts for other sequences.

The director has been given a vote of confidence by the De Mille organisation, however, in being assigned to another production. Chrisander is a Scandinavian by birth, but adopted the German language on the set from his long association with the U.F.A. film studios in Germany. At one time, the director was leading man to Pola Negri."

MILKA & VELMA SUCHARD'S CHOCOLATE

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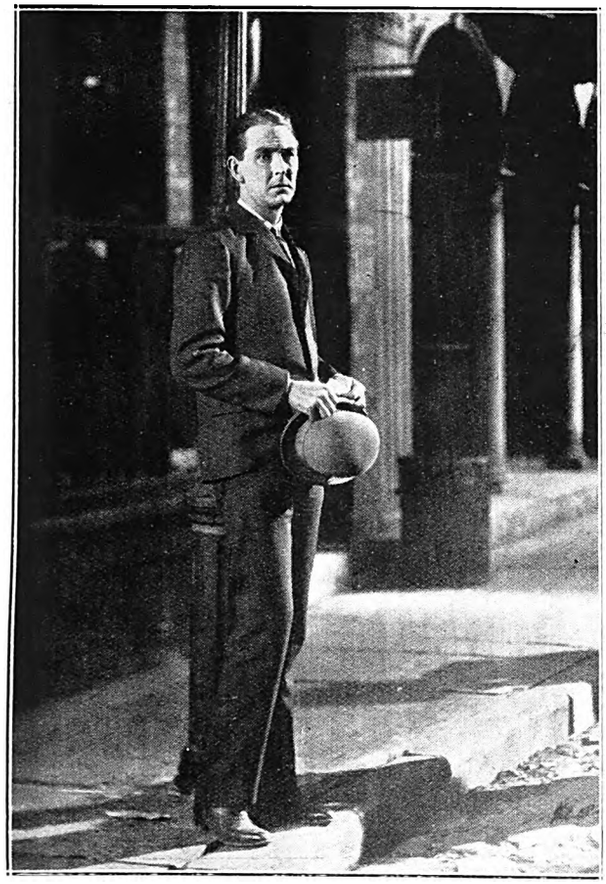

In "The Street of Forgotten Men," a film coming to Wolfram's Bioscope, Capetown, on February 10th, 11th and 12th.

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JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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"Abanazar," the "Great Roc" and the "Slave of the Ring" in the first act of "Aladdin," which opens at the Opera House, Capetown, on February 1st.

[Photo: African Film Productions, Ltd.

Mother knows

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FRED CULPITT.

Frederic Culpitt, whose comedy magic act is to be seen at the Empire, Johannesburg, is one of the most vigorous personalities I have ever met on the stage. Merely to watch him is to be invigorated. To take part in his jokes is to become as hearty and as cheerful as himself.

I think, perhaps, his "Doll's House" trick and his "Poster" trick are the two most amusing of his many magical feats. I will not give away the secret of either of them, this piece of news being merely to stimulate your curiosity.

He has an enormous sense of comedy, this magician, in addition to his aptitude for conjuring. While he is on the stage, the evening goes with a rollocking swing that takes both audience and performer in its embrace.

Let me give you a few more of this clever man's abilities. He has produced the magic effects for many pantomimes, and I remember once, in "Aladdin," seeing a chair—quite an ordinary chair, too—turn into a "Genii of the Lamp." This was the work of Frederic Culpitt. I do not know how he effected the change, and the trick has puzzled my curiosity ever since.

Frederic admits modestly that he has not a singing voice like that of the late Signor Caruso, but that he can sing when occasion requires, and—here he whispers the news mysteriously—has even been known to dance! He has also written a show round this magical act of his, and has played in several revues.

It may be mentioned here that his first conjuring performance took place when he was nine years of age, to an audience of schoolboy companions, and he confesses that he was always getting into "hot water" for learning tricks instead of his lessons.

Added to all these, Mr. Culpitt has a gift for painting in water-colours, and his spare time—you would not think there was much of it after hearing of all his activities—is spent in painting the most intriguing little landscapes and water-colour sketches.

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Mary Mabery.

The Dennis Duo.

The London coster—he of the pearlies and other gaudy buttons—is familiar to most people by repute, even if they have never seen an actual specimen. Johannesburg audiences at the Empire are being given a chance to see a representation of coster dances by the Dennis Duo.

Their coster number is only one of the many delightful dances this gifted pair performs. The Dennis Duo told me that they saw the original of their coster dance in a street in London's East End. They carefully watched the man and the woman who were performing it, and committed it to memory, and afterwards bargained with the costers for their magnificent costumes. So you see that these pearly buttons and these brilliant feathers are not mere fakes, but the real thing.

The Dennis Duo are very well known in England for their work in vaudeville and revue. They are both very gifted dancers, and have something new in the Terpsichorean art to show South Africa.

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Racing Notes.

By "Observer."

Between deaths and accidents since the original entries were made, Mr. H. J. Cook's total of yearlings for the annual sales to be held at Easter has been reduced to 130. The catalogue, now in the hands of the printer, will be issued towards the end of the month.

Acceptances for the Lincolnshire Handicap and Grand National Steeplechase were due in England at noon on Tuesday. At the time of writing, these are not to hand, but with the market now more stabilised, betting will begin in earnest on the big English Spring double.

Some time ago, at a Pony and Galloway Club luncheon, Mr. S. B. Joel declared his intention of sending another batch of horses to South Africa. The diamond king added that these would not race in his name, but one hears that his colours may be carried in the £6,000 Summer Handicap by a high-class horse racing in England last season. No, it is not Pons Asinorum, but one that Mr. Joel did not breed himself.

J. Prince has only two two-year-olds in training, and he has won races with both of them. Undulate, winner of the S.A. Nursery Plate and two other races, holds an unbeaten certificate, and Pitpoint, a rather small chestnut by Silverpoint—Fitlochry, entered the winning lists on Saturday. Previous to J. Prince taking him over, Pitpoint had been discarded by two other owner-trainers in C. Brigden and W. Dorman.

When George Weale took over the 1925 Guineas winner, Blacksmith II., he proposed giving the gelding a spell at grass. Since his return to the Rand, Blacksmith II. has done so well in his new quarters that the grass spell has been dispensed with, and the son of Brown Ronald, now looking much heavier and improved, is doing slow work on the tracks. And if George Weale can restore Blacksmith II. to his two-year-old form he will win races with him off his present handicap.

After Hallows Mass had won at Benoni on Saturday, and so saved him from a disastrous day, he having been beaten earlier on with Yankee Doodle and Surprise Sauce, Mr. Rowe asked for an enquiry into the previous running of his mare. This the stewards acceded to, and found that there were no grounds for action.

Brownie Carslake, the well-known English jockey, paid his first visit to the Rand last week-end, and was present at the Benoni races and also saw the Smith-Brown fight at the Town Hall on Saturday night. In company with Mr. Harry France, Carslake returned to Durban the following night and is due to sail for England on February 10th.

After all the rain of the previous few days, the Eastern District Sporting Club had a fine day for their meeting on Saturday. The racing was good and three very exciting finishes were witnessed when Felicia beat Surprise Sauce, Florentine outstayed Yankee Doodle and Gabeon accounted for the unlucky Groenvlei. J. Brennan was the only jockey to score a double, his wins being gained on Florentine and the unreliable Luna II. The winning double was picked only twice and paid the nice dividend of £600 13s. On the whole, backers had a losing day, during which only two favourites won.

Full Dress, winner of the Gosforth Park Plate and regarded as a likely winner of the Derby before he went wrong, has changed hands and quarters. Mr. N. Friedman is said to have paid Mr. A. E. Passmore a long price for Full Dress, and the colt has been handed over to J. Jamieson. Sound and well, the son of Unequalled—Opera Cloak is a useful sort of colt, and, if he has recovered from the mishap which brought his withdrawal from the Derby, he should win races.

George Marcus, who of late had been very much at variance with fortune, had a welcome winning turn at Capetown on Saturday, when he won three races with Charlie's Choice, Charmer and Calm. The last-named, bred and one time raced by Sir Abe Bailey, is a winner of a Merchants' Handicap. Charlie's Choice, a two-year-old, is a half-sister to Gardener and Charmer and holds the same relationship to Jasmine.

Germiston Sporting Club are holding their first meeting of the current year on Saturday next. A well-filled card of eight events has been issued, and if scratchings are not abnormal fields will be on the big side. The double is on the fifth and sixth races, and if the following see the post they should be worth following:—

1 p.m.—Maiden Handicap. Seven furlongs.
1, Ealing; 2, Romany; 3, Svedsker.

1.40 p.m.—Stewards' Handicap. Five furlongs.
1, White Sauce; 2, Shako; 3, Nicolette.

2.15 p.m.—Free Handicap. One and a quarter miles.
1, Advertiser; 2, The Reveller; 3, Permintor.

2.50 p.m.—Rose Deep Handicap (D). Six furlongs.
1, False Alarm II.; 2, Silver Mine; 3, Extortion.

3.30 p.m.—Germiston Handicap. Nine furlongs.
1, Sam Weller; 2, Hope On; 3, Surprise Sauce.

4.5 p.m.—Rose Deep Handicap (C). Five furlongs.
1, Goodwill; 2, Costly; 3, Cardinal's Queen.

4.40 p.m.—Rose Deep Handicap (B). Six furlongs.
1, Poly Koo; 2, Village Curate; 3, Red Falcon.

5.15 p.m.—Rose Deep Handicap (A). Five furlongs.
1, Kherifend; 2, Jack-in-the-Green II.; 3, Lord Bronte.

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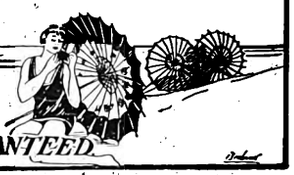

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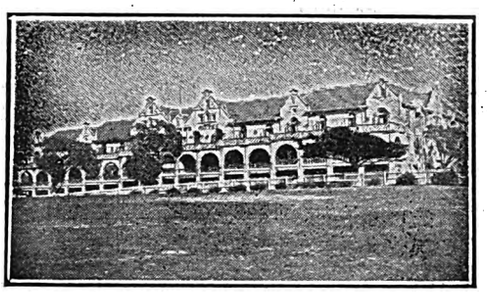

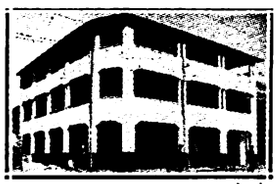

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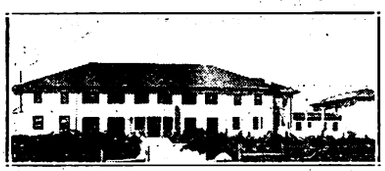

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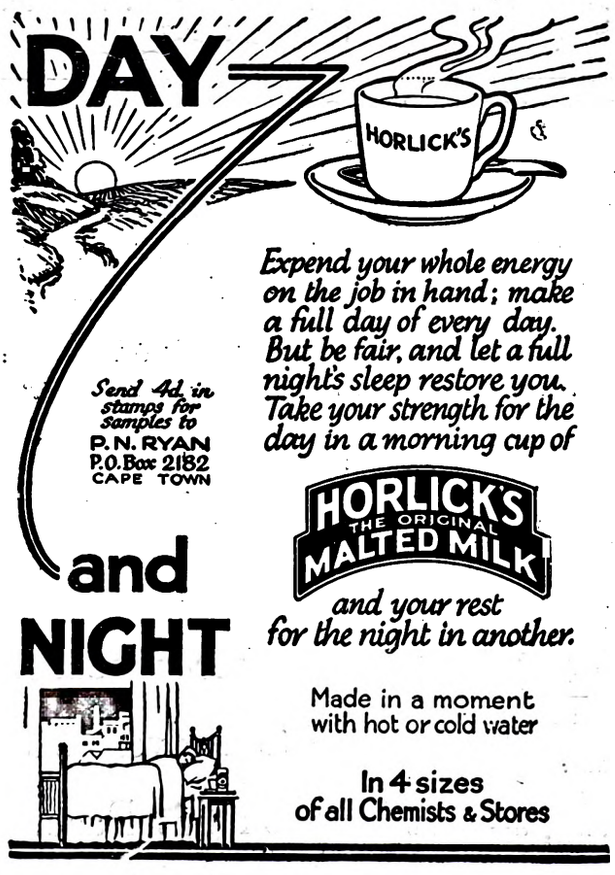

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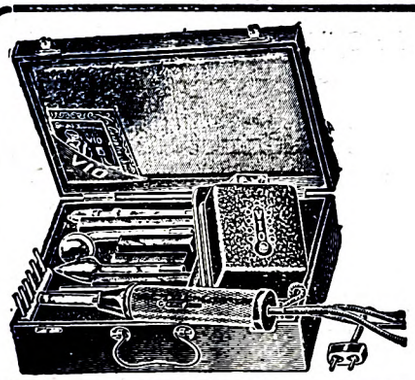

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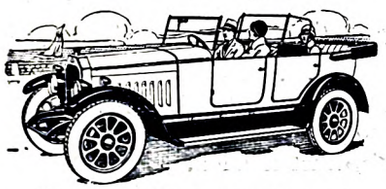

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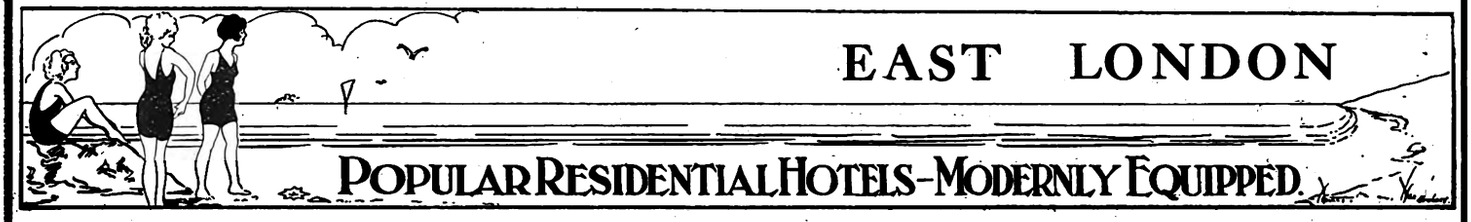

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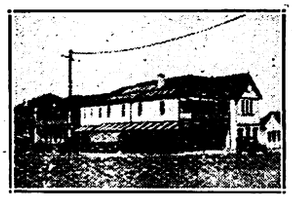

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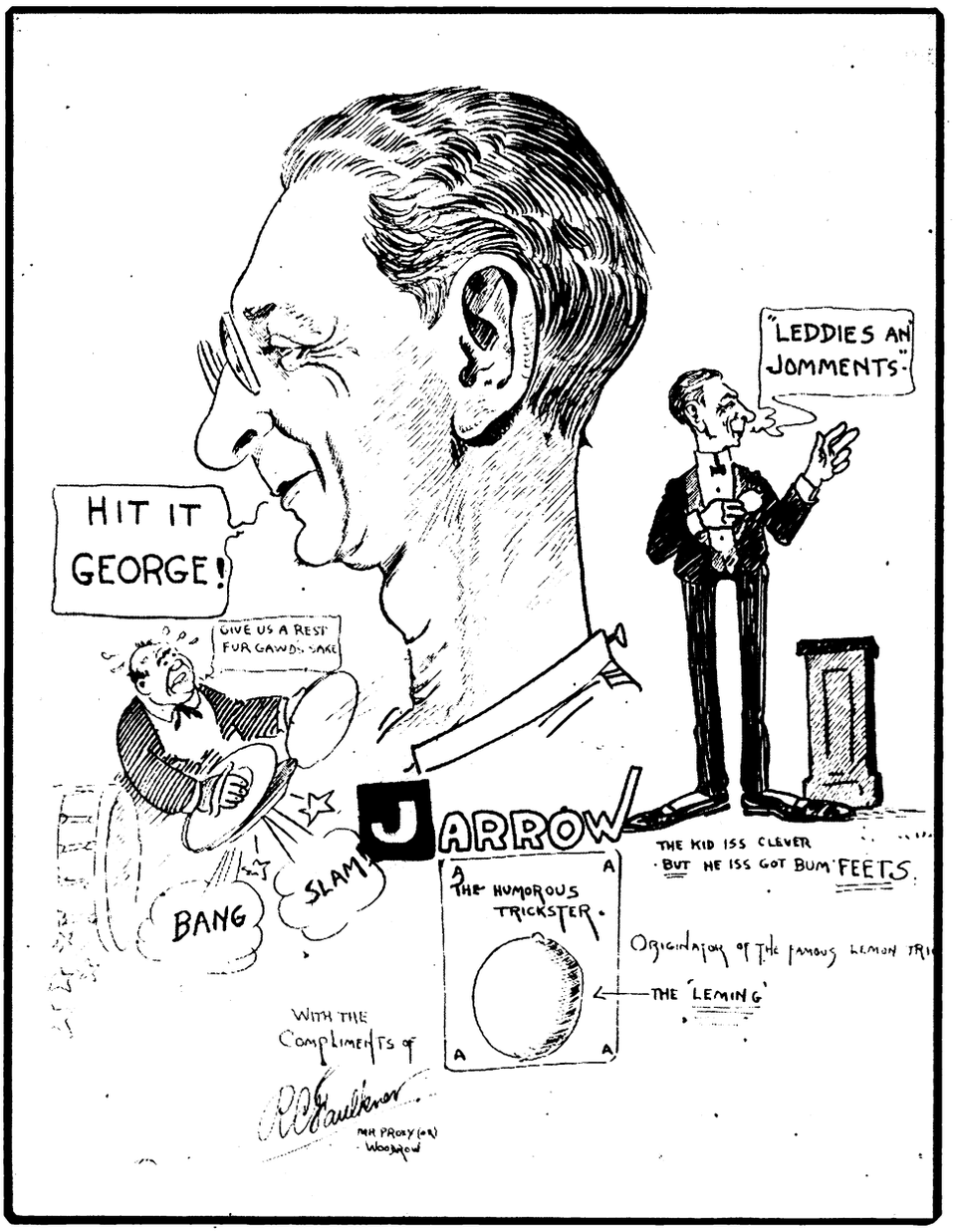
STAGE & CINEMA.

VOL. XX. No. 602. WEDNESDAY, FEBRUARY 9TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



Jarrow, the humorous trickster, has made himself extremely popular with audiences in South Africa. He will be seen at the Apollo, Germiston, on February 14th.

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Leah Kleschna.

When the blue velvet curtains rise at His Majesty's Theatre, Johannesburg, every night, they rise on the atmosphere of Paris.

There is the lightness and gaiety of Paris in the air that comes in through the balcony windows of "Kleschna's" apartments; there is the lovemaking and *joie de vivre* of Paris in the tones of "Valentine" and "Sophie"; there is the grave dignity of Paris in "Paul Sylvaine," and the chic pertness of Paris in "Leah's" black taffeta gown and jockey hat of flowers—Paris—Empress of Cities.

And whether you be "the high soul" or "the low," or one "of the rest who drift to and fro," you are entranced by the story of "Leah Kleschna," by the wonderfully fine acting of Guy Bates Post, Dorothy Brunton and their company, and you are one of those who are helping to pack the theatres nightly.

The Royal Welsh Male Choir.

There is an old belief still held as a truism by many people, that to be an artist a man must have in his veins at least a drop of Celtic blood, and this would appear to be true as far as music is concerned. The Celts—Irish, Welsh, and the Northern and Highland Scots and dwellers in the Hebrides—have a peculiar sweetness and strangeness in their music that no musicians of other nationalities have been able to attain. This is probably because the Celtic races have busied themselves with pure sound and harmony rather than with intricate technique and orchestration. Take, for example, the voices of the Royal Welsh Choir, which will make its third appearance in South Africa, opening this time in Capetown on February 28th. Where could one find nineteen singers to better these? Their singing is a delight; it is a thing complete in itself and not dependent on any instrumental accompaniment. This choir holds the world's record for the number of prizes won, and its triumphs include medals gained at four Welsh National Eisteddfods. So you will see that, unlike most prophets, these are treated with honour in their own country as well as by the rest of the world.

Dancer's Matinee.

Last Friday afternoon, at the Empire Theatre, Johannesburg, a special matinee was given, at which Mdlle. Terpsichore was assisted by the pupils of dancing teachers in Johannesburg and on the Reef. Terpsichore herself gave nine numbers, which included the wonderful "Dance Macabre" and the "Bacchanale."

In all there were 25 items, the dancing of the children being exceptionally good. Ida Patlansky gave a very beautiful Spanish number, and a Polish ballet was danced with verve by Dorothy Morrison, Poppy Frames, Daphne Bell and Jocelyn Stewart, pupils of the Ravodna School.

At the fall of the curtain there were many lovely floral tributes for the famous dancer, including bouquets from the Canale Studio, from Miss Poppy Frames and Miss Dorothy Morrison, and from Miss Florence Lamb.

The Lettuce Pickers in the last act of "Leah Kleschna."

[*Photo: Akkersdyke.*

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Mary Mabery is the latest recruit to filmland.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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Nat Mills and Bobbie.

A clever pair of burlesque dancers, who will be seen at the Criterion Theatre, Durban, on February 14th, are Nat Mills and Bobbie. They are not two men, as their names would suggest. As a matter of fact, Bobbie has yellow curls, apple-blossom cheeks and the greyest eyes in the world, and when she is spoken to she is designated as "Miss." You must see her Charlestoning. She is about the best Charleston dancer I have ever seen. I first glimpsed her fairylike person in a cabaret, where she was Charlestoning with as much vigour as if the dance was to take her into heaven.

Nat Mills.

Curiously enough, this delicious dancer started her young life in drama. "What kind of plays?" "Oh, all sorts. One was 'The Sign of the Cross.' I remember once playing the part of a child in a specially lurid drama. My stage mother was supposed to die in my presence, saying the words: 'I have been mur—.' You see, for the sake of the following acts, she could not wholly give the show away that she had been murdered; she could only say the first syllable, and later on in the evening I had to give evidence of her last words. Well, on this particular night my stage mother began her death agonies, crying, 'I have been mur—.' I came to the door by which I usually entered to hear the dreadful words, and found that it was locked. My mother went on saying the same old sentence, 'I have been mur—,' not daring to finish the word for fear of spoiling the plot of the play. After she had said it about twenty times, and after I had rattled at the handle of the door in vain, I rushed round and climbed through the stage window. I shall never forget the look of relief when she saw me climbing in at last, and the beatific tones of her voice when she shouted the last 'I have been mur—' and died happily."

Bobbie.

There you are; that's one of Bobbie's earliest experiences.

Nat Mills, her partner, is also, though young, a very experienced person. At the age of eleven, he was the chief comedian in a children's troupe, and remembers how, when playing this important part, he went to the pictures in the afternoon, feel asleep, and only just arrived at the theatre in time to make-up.

I commend these two to you. They will dance their way into your hearts.

Ruth Taylor wears a dainty evening dress of shell pink studded with brilliants and a shaded shawl to match.

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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LONDON THEATRES.

January 12th, 1927.

Started by six young Actors.

London's smallest theatre opened last night in a cloud of glory when "The Playrcom Six" gave its first performance. The play was Goldini's "The Father of a Family," and among those present to wish success to the new venture were Arnold Bennett and Middleton Murry to represent literature and Ernest Milton and Ernest Thesiger for the stage. "The Playroom Six" is an enterprise started by six young actors. The theatre consists of one large room; there is no proper stage, though one end of the room serves for this purpose, whilst at the other are seats raised in tiers like the dress circle of a regular theatre. These young people had a success, which they deserved, as everything had been done—the carpentry, the lighting arrangements and the costumes—by themselves. This is London's smallest theatre, but one hopes that its reputation will not deserve that adjective.

Following on a Kiss.

"My Son John," contrary to pessimistic predictions, has ousted "Just a Kiss" from the Shaftesbury Theatre and, after a first week of rather empty houses, is now playing to capacity. In this piece, Billy Merson, for the first time in his career an actor-manager, displays his usual feeling for comedy mixed with a certain pathos.

There is nothing very new in the Theatre World.

"Liliom," the play of which I have told you in other issues of this magazine, is to be withdrawn from the Duke of York's next Saturday, after a run of three weeks and two days. This translation from the Hungarian failed to attract audiences, and so Ivor Novello and Fay Compton are again —in theatrical parlance—"resting."

The successor to "The Farmer's Wife."

Another play has been promised us at the Court Theatre, which has for so long housed that enormous success, "The Farmer's Wife"; its successor will also be by that fruitful dramatist, Eden Philpotts. It is called "The Blue Comet," and is not written on the lines of his other Devonshire comedies, but deals with the change brought upon certain people by the expectation that a comet will strike the earth on a certain day. The outcome of the play is that the comet just misses the spot. Mr. Philpotts, who is 64 years old, sent his plays round for years before the managers discovered their great qualities; now he has only to lift one finger to have several managers running to him like dogs to a beloved master. It looks as if he were testing out the colours of the rainbow, the last play of his to be produced being "Yellow Sands," and the next, as I have just stated, "The Blue Comet."

Maud Gill.

The accompanying photograph is one of Maud Gill, who had such an outstanding success in "The Farmer's Wife." She is one of the finest actresses that the Birmingham Repertory Company has produced.

Managers looking for Musical Comedies.

Managers are still looking for musical comedies by British composers and librettists. One theatre manager offered his theatre free for a year for every afternoon on which the theatre was not being used; he did this in order to give British productions a chance to be tried out; he offered, too, all the stock scenery and costumes and the stage staff, to say nothing of the services of the members of the orchestra.

Having done this his troubles began.

Letters have poured in upon him; his office has been besieged all day and part of the night by impecunious composers, who want to have their themes tried out; charming women descend upon him with the script of their plays in their handbags, and beautiful young actresses consider this a chance to get their foot in on the stage and deluge his office with scented notes. And yet, in spite of all this, the great British composer of musical comedy for whom everybody is searching has not made his appearance. It looks as if the British drama was, at any rate for the moment, stagnant. However, there are musical successes having good runs in London; probably the greatest of these is "Tip-Toes," with the inimitable Dorothy Dickson in the lead. This play, apart from being delightful and hauntingly musical, is possessed of a great deal of comedy and humour; it is very prettily staged, and Dorothy Dickson is well supported by Laddie Cliff and Charles Lawrence.

While we are still in the world of musical comedy, let me introduce this winsome little lady to you—she is Vera Lennox, who has lately made such a success in "Just a Kiss" at the Shaftesbury. She first became known as a clever comedienne who always appeared in Winter Garden productions; besides singing and dancing very delightfully, she has a keen sense of comedy and should some day become one of our best actresses in that type of part.

Vera Lennox.

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"Pekoe" (Bert Lee) and the "Grand Vizier" (Ernest Shannon) in "Aladdin," the wonder pantomime, which is now having such a success in Capetown.

[Photo: African Film Productions, Ltd.

(Continued from page 5.)

Still going strong.

"The Ringer" continues its successful run at Wyndham's, and nightly frightens scores of people with its thrilling denouement.

For the rest, the Christmas attractions are still going strong. These are "Peter Pan," for matinees at the Adelphi; "Puss in Boots," the pantomime written by John Drinkwater, at the Apollo; "Brer Rabbit," at The Everyman. "Alf's Button," that old favourite, is playing to capacity at Chelsea. Last, but not least, is "Rookery Nook," which is not merely here for Christmas and the children's season, but it seems for ever.

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BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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The Love and Hate of Brothers on the Whaling Ships of 1840.

"Towards thee I roll, thou all-destroying and all-conquering whale; to the last I grapple with thee; from hell's heart I stab at thee; for hate's sake I spit my last breath at thee.—Thus I give up the spear!"—John Barrymore in "The Sea Beast," coming to the Bijou, Johannesburg, on February 14th.

One of the Little People.

By Gladys Hall in "The Film Classic."

Colleen is one of the Little People . . . one of the Little People of her native Ireland . . . for she is native of Ireland wherever her birthplace . . . she might be found on any wet wild night mocking you from some deep bog . . . hair wild and flying . . . face smudged . . . feet bare . . . scratches of briar and bramble on arm and leg . . . wisps of skirt tattered and torn . . . or she might elude you on the rim of an Irish lake . . . moonlight drifting down on her . . . pursuing her . . . never quite successfully . . . stir of undergrowth as other Little People rush out with tiny whirs like moving leaves to join her elfin company . . . fay and fleet . . . or you might discover her spinning at the door of a tiny hut . . . demure . . . domestic . . . serene . . . or toiling over pot and pan in a sunny kitchen . . . or, again, you might chance upon her in an Enchanted Castle, moving dream-like and wide-eyed down echoing silent halls . . . slim, straight-haired, absurdly grown-up in satin and lace and velvet. . . .

Colleen and John.

Not to be Classified.

Unclassifiable, Colleen . . . an eluder of the patient, persistent pencil . . . to the casual eye, and overgrown little Irish girl with very large eyes, very slim waist, very *naïve* speech . . . only to the casual eye . . . a hard-working little girl, rather delicate and too tall for her age. . . .

We remember her in the dressing-room of her Hollywood studio . . . she had been married a very short while . . . there was an indefinable atmosphere of pale green and yellow flowers . . . Spring, we suppose . . . there came a ring from the telephone . . . the girl who was Colleen rushed to the 'phone with a surprising fierce impetuosity . . . it was her husband speaking . . . so she let us know with round eyes of ineffable delight . . . eyes lit up with wonder . . . voice breathless . . . terms of endearment stumbling from lips too eager to frame them properly. . . . We thought, "She is the bride, not the screen star . . . she should be living in some embowered spot far from the driving hammers of studios . . . the drama of direction . . ." She turned to us to tell us that it had been "love at first sight . . ." Like any bride, she told us the wondrous story . . . the miracle that had come to pass. . . .

Colleen, a year or two later. A hotel suite in the Ambassador, New York. . . . Still the bride. Starry-eyed

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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and eager. A little graver, perhaps. Still, the over-grown Little Girl playing at being Grown-Up. Outwardly. We told her of our thoughts a year or so before. "You should be simply the bride. . . ." Words to that effect. And from Colleen, seriously, "I am going to retire at the expiration of my contract. There are so many things we want to do. So little time to do everything in. Life is so short, really. When you are a star it means all work. John and I want to travel. China. India. The Nile. We want to read books. We want children. Of *course*, we want children . . . *two*. Then there is sculpture. I'm seriously interested in sculpture. I'm going to study after I retire. Oh, there is so much to do and be . . so very little time. . . ."

So Little Time to Dream.

This was the grave Colleen, the surprisingly wise and grown-up Colleen, peering from the banged, straight hair, the wide considering eyes . . .Colleen weighing the values of life, life that she knows is fleeting . . . determining to take no one thing, though that thing be Fame, to the exclusion of the Other Things . . . the rooted, fundamental things . . . "I want to leave while they still love me and want me . . . no one can last for ever . . . on the heights . . . *but there are other heights* . . ."

The Changing Moods.

Colleen with a swift change of mood . . . exhibiting her dainty new frocks . . . a little girl with nimble feet . . . trying on one, then another . . . twirling and whirling to show off the slips of pale flesh and foamy white . . . running to her John for his approval . . . a very little girl . . . very young . . . frivolous . . . surely, surely without the grave considerations we thought we had just heard . . . but then, the Little People can bewitch . . . can make eyes see things that never were and ears catch tunes that were never played. . . .

Irish and Irresistible.

One of the Little People . . . compounded mysteriously of the elfin and the actual . . . making merry mischief . . . spinning in the night while weary mortals sleep so that they awake in the grey morning to find their toil accomplished . . . weaving fragile tapestries of dreams . . . building mighty blocks of stone and substance . . . uncannily wise . . . eternally childish . . . tragically old . . . Irish and irresistible. . .

Mr. Flacori holds Madame at arm's length. The Three Flacoris appear at the Grand, Bloemfontein, on February 14th.

Wright, of Wright and Marion, who will appear at the Rinko, Maritzburg, on February 14th, taken with Con Conrad (left), the joint composer of "Mercenary Mary" and other catchy musical comedies.

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JOHANNESBURG. January, 1927.

W. W. HOY, General Manager.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Percy Hutchinson, the well-known English actor, who will arrive in South Africa this year, is a keen worker in the cause of charity. This photograph was taken when he was in Johannesburg a few years ago and auctioned a football to help local funds.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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The Empire.

Not even the most inveterate grumbler can have a word to say against the Empire programme at Johannesburg this week, for there is not a dull moment from begining to end.

Two new turns are included in the eleven excellent items, the first to appear being Elaine Rosslyn and James Plant. The little lady, who comes on in faultless evening kit, has a very taking personality and, together with her partner, gives a pleasing act. From male attire to silver tissue is a long call, and yet Elaine manages it, and is as attractive in the one as in the other. Their voices blend well, and some of their songs are new.

McCarthy and Khadidja, in a stage setting of Eastern splendour and colouring, present a gentleman very much at ease in his apartments in, we should imagine, the harem—his companion a pretty Eastern woman. But he soon rouses himself and performs balancing feats which seem almost incredible, and which were received by the audience in breathless silence.

Nellie Wallace put on new songs, amongst them that wonderful burlesque "Hunting Song," which is considered one of her best numbers, and merrily it went along to the sound of "Tally-ho!" Nellie is a mirth-maker *par excellence*.

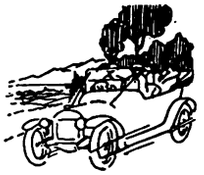
Terpsichore opened with a lovely Eastern dance, which was encored to the roof, her "Hungarian," "Baccanale" (one of her best numbers), "Naughty Princess Waltz" and "Jazz" being received vociferously. "Terps" has become a personality with Johannesburg audiences, who continually, night after night, "ask for more." If one may venture to suggest, it is that Madame be persuaded to put on her "Danse Macabre" and the "Valse Triste" with its haunting loveliness at her evening performances.

Add to all this the Dennis Duo, in new dances; Fred Culpitt, the magical comedian; Benson Gray with his dolls, and Christiane and Duroy, who, in addition to old favourites and the wonderful apache dance, gave "Tango" impressions, which were excellent, and you will agree that the programme could not be bettered even in a West End house.

C.R.

PORT ALFRED SEASON

All the Year Round



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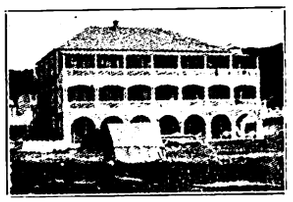

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"So This Is Marriage" will be shown on February 17th, 18th and 19th.

And "The Gold Rush,"

The one and only Charlie.

That wonderful picture featuring the great little Charlie Chaplin, will be screened on February 14th, 15th and 16th.

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De Biere.

De Biere, who comes to the Grand, Pretoria, on February 14th, has spent a large part of his life chasing a fairy tale, or, if you like another metaphor, chasing a butterfly. In this case the butterfly is the famous Indian rope trick, stories of which have been handed down from fakir to fakir in India for uncountable years. Even people outside India have heard of the famous trick in which the conjuror throws up a rope, the rope stiffens until it is taut, and a boy climbs up it. Arrived at the top, he disappears into thin air, and the rope becomes lax and drops to the earth. Naturally, a trick like this would set the enthusiasm of a magician like De Biere on fire. The

old tale had such an effect on him that he made a special trip to India to find somebody who had either seen the trick or knew how to perform it. He searched all over the great land in the East. Into odd little villages tucked away in mountain wastes he probed, trying to find the person who could give him up the secret. He spent a great deal of his time with the magic-making fakirs in the city, but his search was unavailing. He could find nobody who had seen the trick, though many could tell him the story of it.

Certainly he found no person who knew the secret of it. He therefore set out to discover it for himself, and now asserts that he is half-way towards completing a trick which has baffled the minds of master magicians for years.

Mr. De Biere is already, and has been for a long time, in the front rank of the world's magicians, but when he completes this famous trick he will be the master of the magic-world.

The Buckleys.

A clever pair of comedy jugglers, to be seen at the Criterion Theatre, Durban, on February 14th, are Jerry and Kitty Buckley. Some time ago, they conceived the idea of juggling with hats instead of the usual clubs, sticks and glasses used by less original jugglers. These hats are made specially for their act in America, sent to the Buckleys in a raw condition, and are then moulded by Kitty Buckley into the shape in which you see them on the stage. They are rather like the coolies' hats worn in Ceylon and Japan, or like those large-brimmed turned-up sailor hats which little boys of ten or twenty years ago used to wear when they went to the seaside.

Within a magically short space, the Buckleys can set a dozen hats spinning in the air without dropping a single one, but keeping them rotating like excited plates.

Jerry and Kitty Buckley.

Their great trick is the boomerang trick, in which they spin the hats and fling them away, and the hats return back to their hands, as it seems, of their own volition. But it is the magic in the juggler's art which makes them return as the boomerang returns to the Australian native after he has thrown it.

Jerry Buckley, the originator of the act, was also the originator of the swifter forms of juggling. In the olden days, juggling was done slowly and carefully, so as to give the audience some idea of the methods used to obtain the effects. Or, perhaps, this was not the reason at all; it may have been because the old-time juggler simply could not work his tricks quickly. Nowadays, in this age of rush and bustle, a juggler's sleight of hand is slicker and quicker than ever it was. Jerry Buckley is a particularly swift juggler, and is ably assisted by a quick and agile partner.

Vaudette, East London.

The famous Wanderwell Expedition will appear at this popular house on February 14th.

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The Empire.

Not even the most inveterate grumbler can have a word to say against the Empire programme at Johannesburg this week, for there is not a dull moment from begining to end.

Two new turns are included in the eleven excellent items, the first to appear being Elaine Rosslyn and James Plant. The little lady, who comes on in faultless evening kit, has a very taking personality and, together with her partner, gives a pleasing act. From male attire to silver tissue is a long call, and yet Elaine manages it, and is as attractive in the one as in the other. Their voices blend well, and some of their songs are new.

McCarthy and Khadidja, in a stage setting of Eastern splendour and colouring, present a gentleman very much at ease in his apartments in, we should imagine, the harem—his companion a pretty Eastern woman. But he soon rouses himself and performs balancing feats which seem almost incredible, and which were received by the audience in breathless silence.

Nellie Wallace put on new songs, amongst them that wonderful burlesque "Hunting Song," which is considered one of her best numbers, and merrily it went along to the sound of "Tally-ho!" Nellie is a mirth-maker *par excellence*.

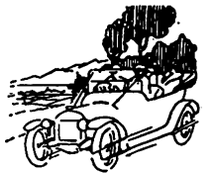
Terpsichore opened with a lovely Eastern dance, which was encored to the roof, her "Hungarian," "Baccanale" (one of her best numbers), "Naughty Princess Waltz" and "Jazz" being received vociferously. "Terps" has become a personality with Johannesburg audiences, who continually, night after night, "ask for more." If one may venture to suggest, it is that Madame be persuaded to put on her "Danse Macabre" and the "Valse Triste" with its haunting loveliness at her evening performances.

Add to all this the Dennis Duo, in new dances; Fred Culpitt, the magical comedian; Benson Gray with his dolls, and Christiane and Duroy, who, in addition to old favourites and the wonderful apache dance, gave "Tango" impressions, which were excellent, and you will agree that the programme could not be bettered even in a West End house.

C.R.

PORT ALFRED SEASON

All the Year Round



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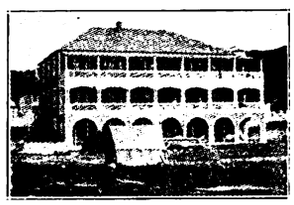

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"So This Is Marriage" will be shown on February 17th, 18th and 19th.

And "The Gold Rush,"

The one and only Charlie.

That wonderful picture featuring the great little Charlie Chaplin, will be screened on February 14th, 15th and 16th.

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De Biere.

De Biere, who comes to the Grand, Pretoria, on February 14th, has spent a large part of his life chasing a fairy tale, or, if you like another metaphor, chasing a butterfly. In this case the butterfly is the famous Indian rope trick, stories of which have been handed down from fakir to fakir in India for uncountable years. Even people outside India have heard of the famous trick in which the conjuror throws up a rope, the rope stiffens until it is taut, and a boy climbs up it. Arrived at the top, he disappears into thin air, and the rope becomes lax and drops to the earth. Naturally, a trick like this would set the enthusiasm of a magician like De Biere on fire. The

old tale had such an effect on him that he made a special trip to India to find somebody who had either seen the trick or knew how to perform it. He searched all over the great land in the East. Into odd little villages tucked away in mountain wastes he probed, trying to find the person who could give him up the secret. He spent a great deal of his time with the magic-making fakirs in the city, but his search was unavailing. He could find nobody who had seen the trick, though many could tell him the story of it.

Certainly he found no person who knew the secret of it. He therefore set out to discover it for himself, and now asserts that he is half-way towards completing a trick which has baffled the minds of master magicians for years.

Mr. De Biere is already, and has been for a long time, in the front rank of the world's magicians, but when he completes this famous trick he will be the master of the magic-world.

Vaudette, East London.

The famous Wanderwell Expedition will appear at this popular house on February 14th.

The Buckleys.

A clever pair of comedy jugglers, to be seen at the Criterion Theatre, Durban, on February 14th, are Jerry and Kitty Buckley. Some time ago, they conceived the idea of juggling with hats instead of the usual clubs, sticks and glasses used by less original jugglers. These hats are made specially for their act in America, sent to the Buckleys in a raw condition, and are then moulded by Kitty Buckley into the shape in which you see them on the stage. They are rather like the coolies' hats worn in Ceylon and Japan, or like those large-brimmed turned-up sailor hats which little boys of ten or twenty years ago used to wear when they went to the seaside.

Within a magically short space, the Buckleys can set a dozen hats spinning in the air without dropping a single one, but keeping them rotating like excited plates.

Jerry and Kitty Buckley.

Their great trick is the boomerang trick, in which they spin the hats and fling them away, and the hats return back to their hands, as it seems, of their own volition. But it is the magic in the juggler's art which makes them return as the boomerang returns to the Australian native after he has thrown it.

Jerry Buckley, the originator of the act, was also the originator of the swifter forms of juggling. In the olden days, juggling was done slowly and carefully, so as to give the audience some idea of the methods used to obtain the effects. Or, perhaps, this was not the reason at all; it may have been because the old-time juggler simply could not work his tricks quickly. Nowadays, in this age of rush and bustle, a juggler's sleight of hand is slicker and quicker than ever it was. Jerry Buckley is a particularly swift juggler, and is ably assisted by a quick and agile partner.

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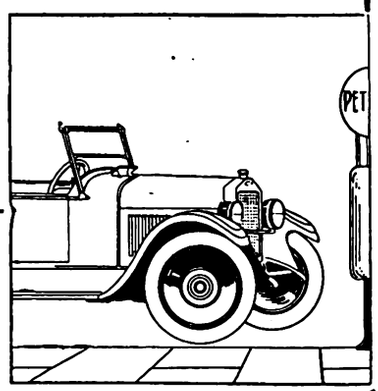

Norma Talmadge in a quaint mediaeval gown.

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Betty Wit.

Many of you will be familiar with the dark and vivacious features of little Betty Wit, the child performer, who will appear at the Orpheum, Johannesburg, on February 14th, as she has performed since babyhood in many pictures.

She has been that well-known child who brings quarrelling parents together over and over again. She has been also the knock-about baby used in comic films. So you see she comes to you not altogether as a stranger. She is

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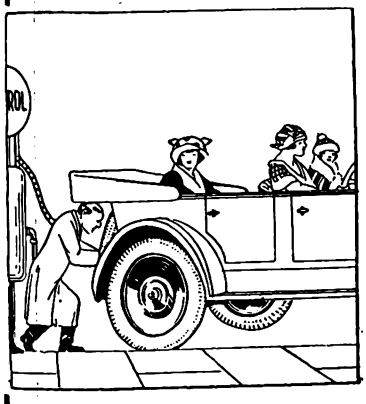

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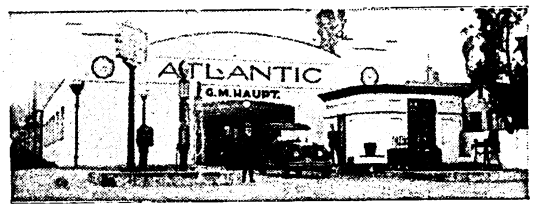

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like a small piece of imprisoned sunlight, this ringleted child.

Betty herself will tell you she is very ancient, but she manages to look about seven, and her mother confesses she has reached the ripe age of eleven and a half.

In addition to her stage work, Betty has very often sat as a model for artists. She has been modelled in clay, and painted in oils, and she can sit as still and quiet as a mouse which is waiting for a household to fall asleep.

She is also one of the few child mannequins of America, and has displayed children's frocks on her small person in some of the famous costume salons of her country. All this has helped to give her an amazing restraint, and has made her quite lacking in self-consciousness.

Gloria Swanson.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Nellie Wallace, the famous English comedienne, who is giving Johannesburg Empire audiences the best tonic in the world—laughter.

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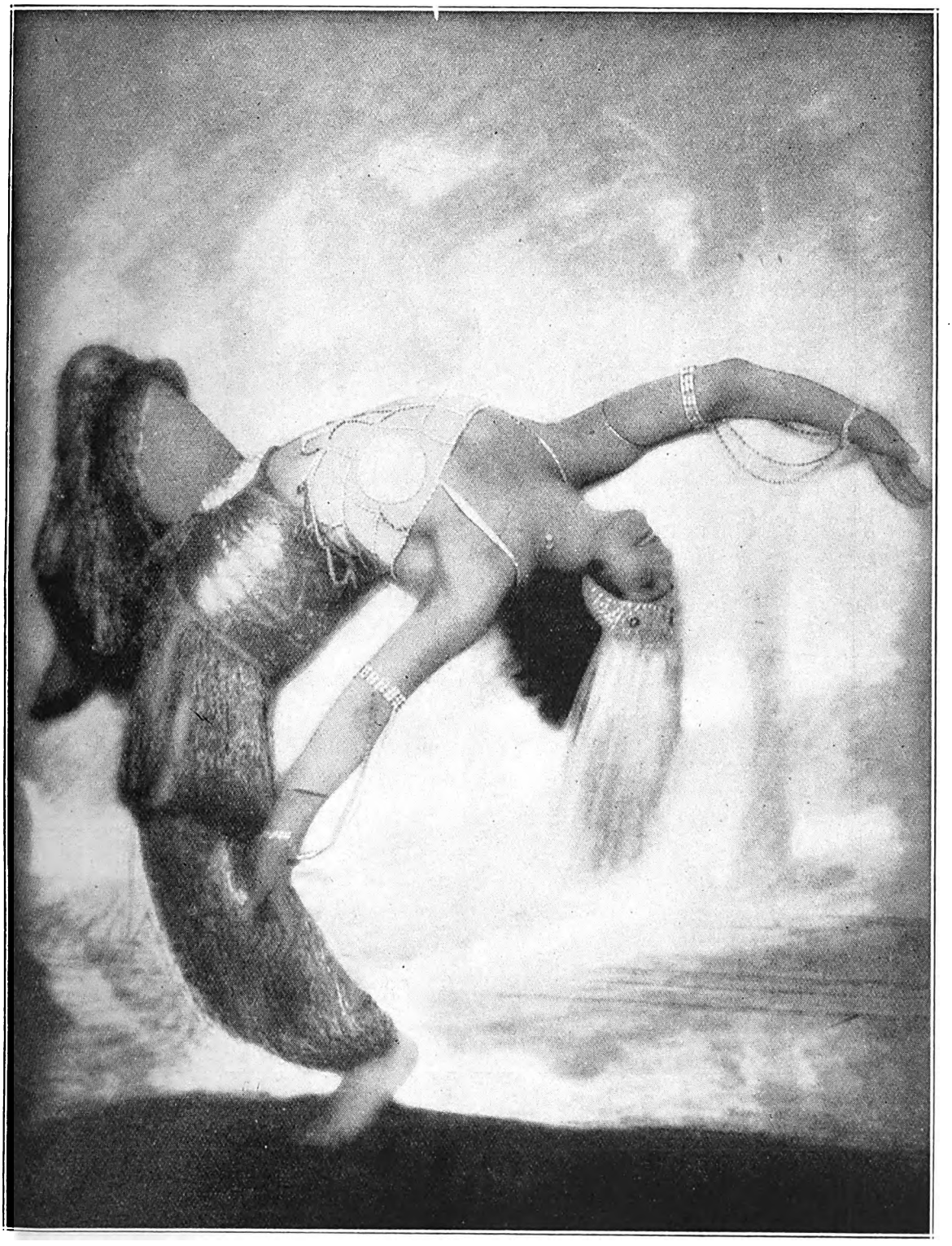

Mdlle. Terpsichore, the wonderful dancer who is seen here in her Dance Oriental, is meeting with a big reception nightly at the same hall.

Camera Study: Leon Levson.

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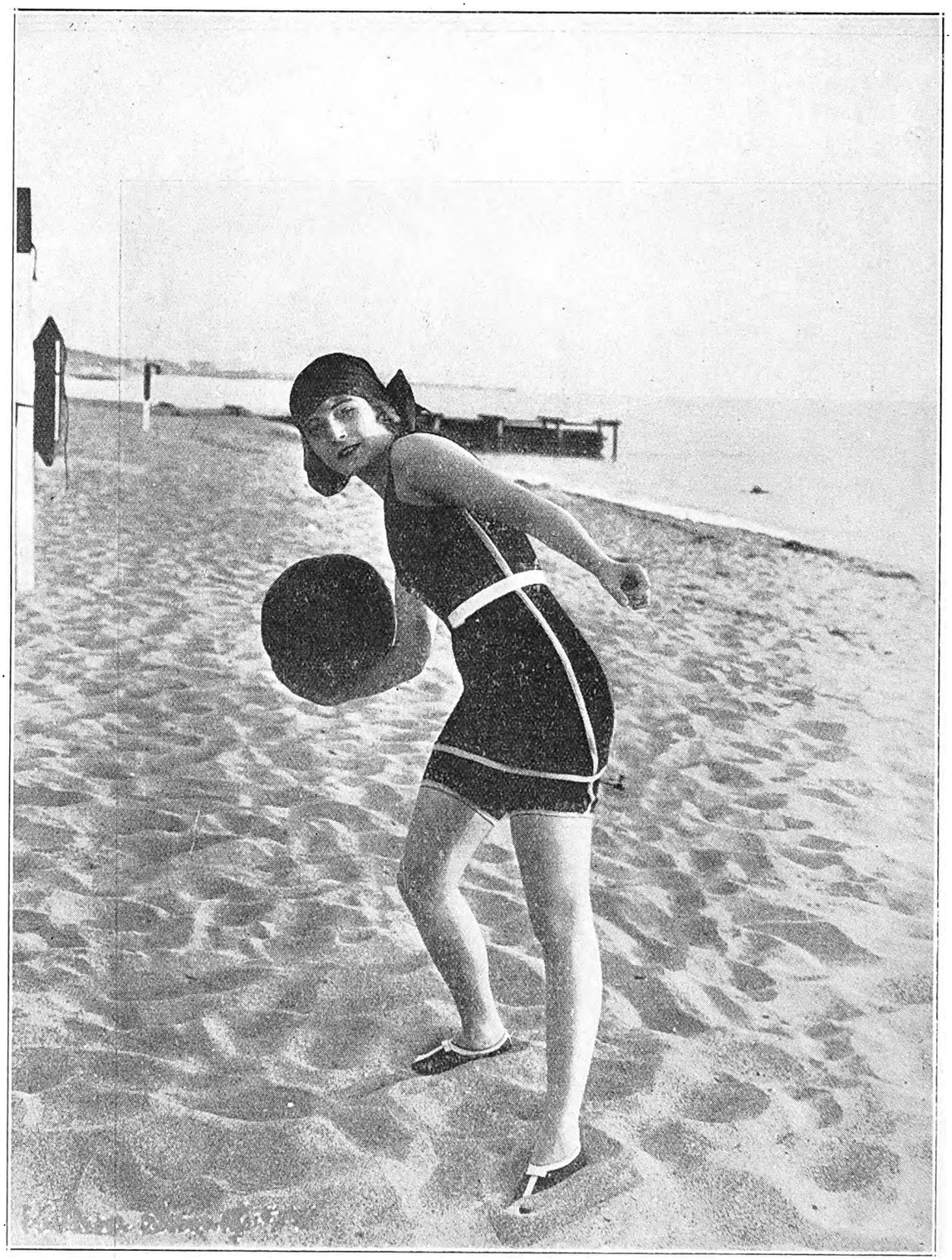

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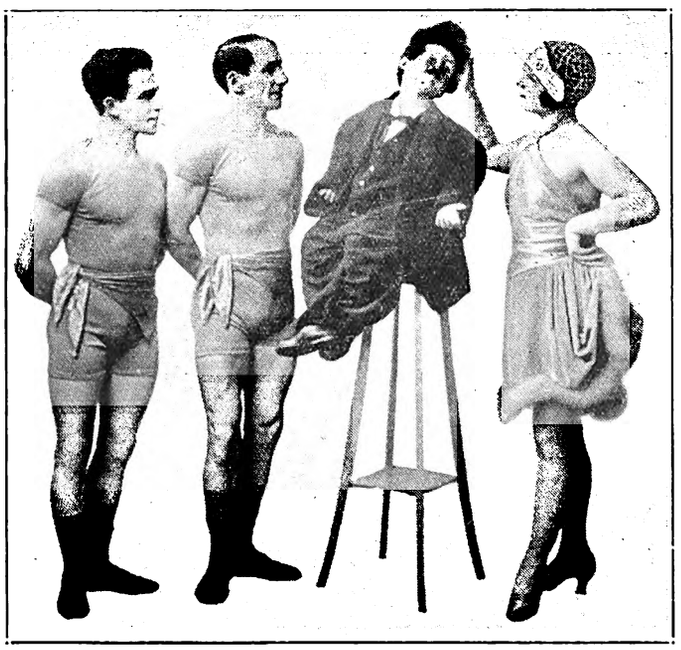
Rose Lee, of Story and Lee, who will open at the Orpheum, Johannesburg, on February 14th.

[*Photo: Leon Levson.*



The Original Elysees' comedy sporting act will be seen in South Africa shortly.

Edward Woodings.

Jim Hawkins, the boy who has such a thrilling time in "Treasure Island," is, in private life—or, if you prefer it, off-stage—Edward Woodings. At eleven o'clock every night after having made his bow to the audience, Jim Hawkins takes off the little plait of hair he wears in the play, and becomes Edward Woodings, a fair-haired young man who is a fairly new recruit to the stage. He is a keen swimmer and was delighted to hear of the excellent facilities offered by South Africa to swimmers.

Edward Woodings makes his first trip away from England when he comes to South Africa, so that playing in "Treasure Island" is not to be his only adventure.

Helen Rous.

Helen Rous, that well-known London actress who is coming to South Africa with Arthur Bourchier's company, has many amusing stories to tell of the famous stars with whom she has acted. There is hardly an actor or actress, of any importance on the London stage, with whom Miss Rous has not played at some time in her career.

Miss Rous has very decided opinions on stage make-up. "My theory is," she says, "that grease-paint, instead of giving the desired effect, so often is instrumental in marring it. To support this I will give you an instance. I was in a play called "The Faun," in which Martin Harvey—now Sir John Martin Harvey—played the name part. At rehearsals he looked and acted exactly like a Faun fresh from a woodland brake. But immediately he put on the costume and made his face up to represent a Faun, all the atmosphere was gone, and he was just a man in costume. The great Italian actress, Duse, you know, hardly ever uses make-up, and I am inclined to think that she was right. I, personally, use as little as possible.

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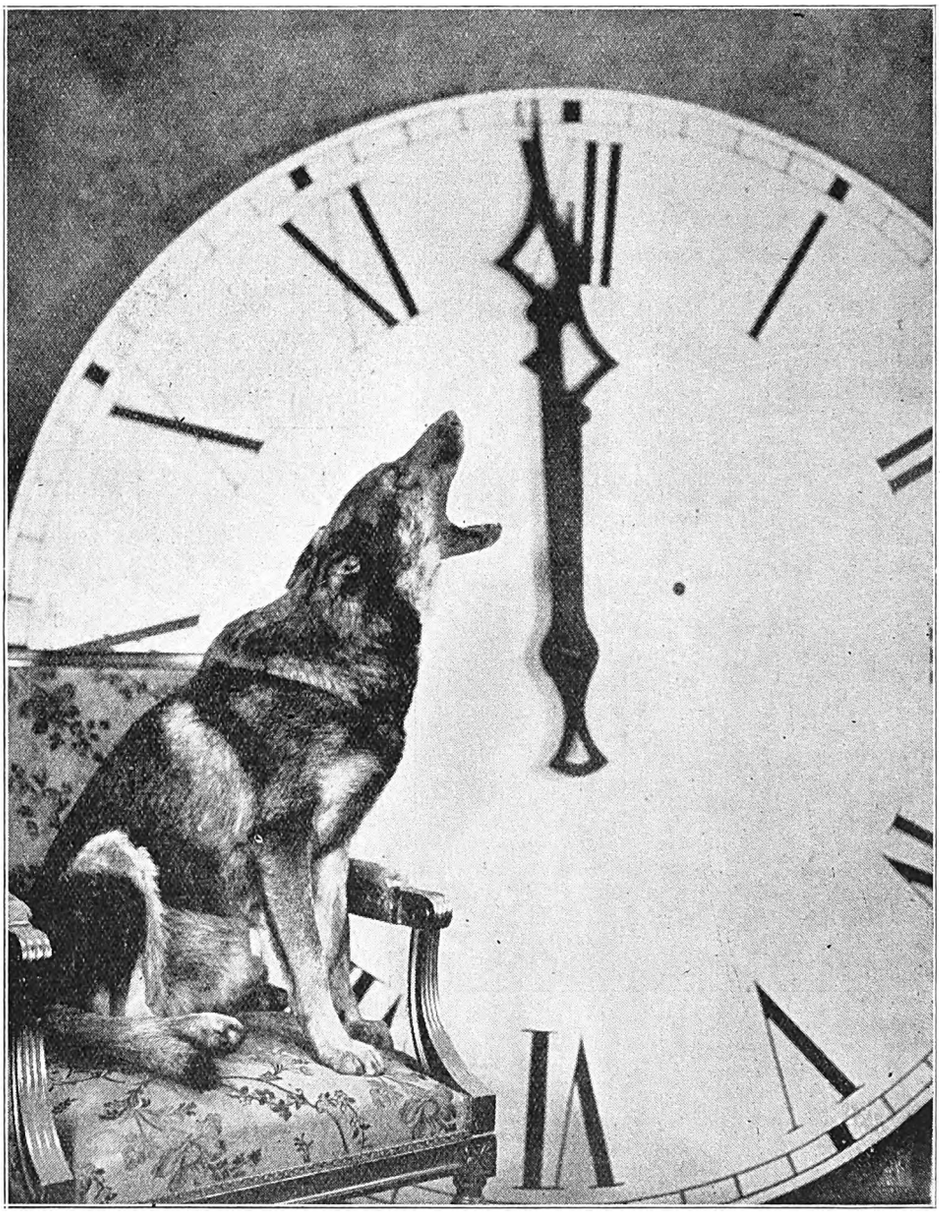

"Rinty" hates to see the hours go by.

A restaurant scene in "The Wheel," coming to the Grand Bioscope, Capetown, on February 17th, 18th and 19th.

RED DAISY TEA IS THE BEST—TRY IT.

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The Two Shelby.

The Ciro Sisters.

The Ciro Sisters, whose act is to be seen at the Grand Theatre, Bloemfontein, on February 14th, cannot be designated with the old phrase, "as like as two peas." They are indeed totally dissimilar as far as looks are concerned. Both are pretty, but Dorothy is dark and Hilda is very fair. One might almost call them "Night" and "Morning." They are, however, equally gifted with dramatic and musical talent. Their Sister act is well known throughout England, and by this trip to South Africa they will be widening their circle of ardent admirers.

Hilda, the soubrette of the act, has had a great deal of experience in pantomime and has played principal boy in "Aladdin" no less than four times. She is a very enthusiastic person, this fair half of the Ciro Sisters. She says that her chief hobbies are, firstly, her work, next, her pets, and, thirdly, cross-word puzzles.

Dorothy, the dark sister, is a keen swimmer and dancer. She has, by the way, a most delightful singing voice, and is an excellent foil for her vivacious sister.

Friday Night is AMAMI NIGHT

Fred Culpitt.

About the only thing Mr. Frederic Culpitt, who is appearing at the Johannesburg Empire, has not succeeded in doing in the variety line is to get conjuring tricks broadcasted. He once asked the late King Edward to take a card from the pack, and an awful thing happened. The magician knew it was the ten of hearts, but the King paralysed him by saying the card he had put back was the *five* of hearts. Mr. Culpitt got out of the difficulty though, and he told me how. It was very clever.

Fred Culpitt.

When a boy, our magician wanted to join Sanger's circus, and at fifteen he was buying books on conjuring. He was at St. Paul's School, and in a Government office as a clerk for nine years. He left because the life was too strenuous and the "ten to four and only two hours for lunch, no man could stand it," he declared.

As a matter of fact they found that he had been away two days—giving a magic show at the Wiltshire residence of the Marquis of Bath. His first provincial engagement was for Percy Broadhead, and from 1911 to 1915 he was with the famous Maskelyne's show. By the way, his very first appearance as a public magician was as a boy. "I borrowed the vicar's tall hat and swopped it for another behind a screen," he told me.

Giving his show for a Royal party, he borrowed the handkerchief of our Princess Mary, then a very young lady. The Duke of York acted as Culpitt's assistant. The magician rolled the handkerchief up in a ball and placed it in the young Prince's hand, whereupon it fell to pieces, and his sister Mary told him "he should have been more careful."

The Prince of Wales spent an interesting little time after one show, being taught by Mr. Culpitt to do a trick with a billiard ball. The Prince would then not be more than twelve years of age.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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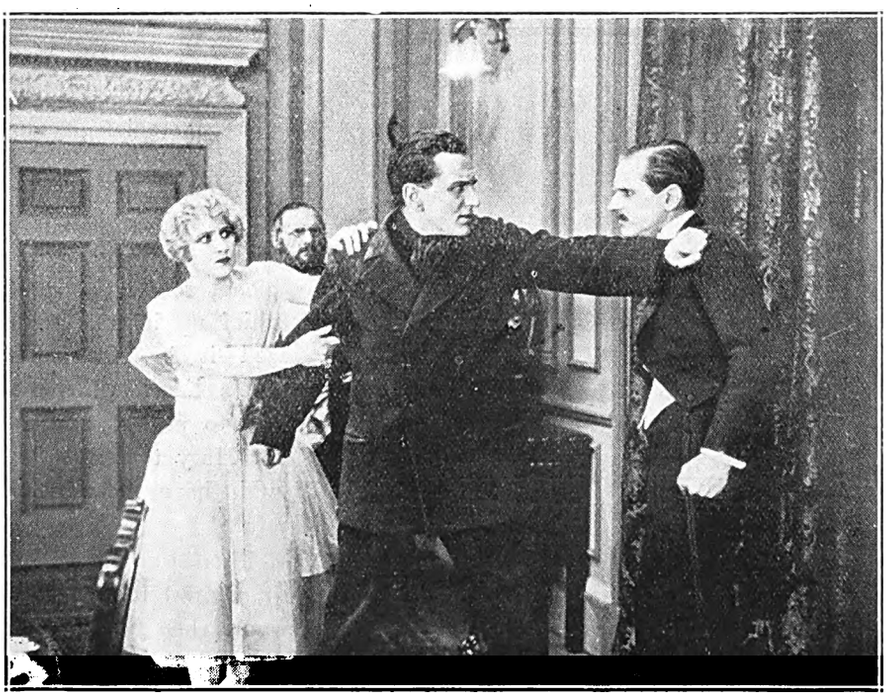
Rue Lambert will be at the Rinko, Maritzburg, on February 14th. Wright and Marion, established favourites with South African audiences, will be on the same programme.



A scene from "London Love," at the Grand Bioscope, Capetown, on February 14th, 15th and 16th.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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A charming study of Dorothy Brunton, who is playing in "Leah Kleschna," at His Majesty's Theatre, Johannesburg. In this picture it is easy to visualize Dorothy as "Leah, the child who was afraid."

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Ernest Hastings.

"Story? What kind of a story?" said Ernest Hastings to me when I suggested that he should enlighten me on the matter of his career by means of anecdotes. He is coming to South Africa, you know. He takes a delight, this famous comedian, in pretending that his life has been just one long dulness — and then he refutes his own words by bringing out absurd little scraps of comedy and vivid stories in which he is the central figure. Dull? I have never known anybody who has had a more interesting career.

Ernest Hastings.

"Well, if you must have a story, you must — that's all!" said Mr. Hastings, resignedly, and forthwith plunged into the following anecdote.

At Sea.

"Once, when I was taking a sea trip for the benefit of my health, and travelling under an assumed name for the benefit of my peace and quiet, the other passengers decided to give a concert. You know the kind of thing—everybody who can do anything refuses, and those who can't always insist. Very well—the Master of Ceremonies came to me and asked me if I would contribute to the programme. 'But I can't do anything!' I said. 'Oh, I'm sure you could if you tried! Come along and I'll teach you a song.' For several days he laboured, endeavouring to instruct me in the correct way of singing that deep bass song, 'The Diver.' He forced me to take the lowest note in the piano, I think.

The great night arrived.

"It must have been a horrible sound for anybody listening outside the music room. Well, the great night of the concert came round eventually, and I could see that the M.C. was hoping that his pupil would not disappoint him. When it came to my turn I ascended the stage and made a little speech saying that Mr. ——— had taken a lot of trouble in teaching me the song for which I was down on the programme, and that he had been a most kind and painstaking singing-master. (The M.C. positively swelled with pride at this.) But I went on to say that I should have to disappoint him but hoped that he'd forgive me if I sang a little song of my own. And I sat down and sang—not one, but many. After that it was no use trying to keep up the incognito any longer. The passengers kept my nose down to the piano and I sang to them nearly every night. By the end of the journey the M.C. had quite forgiven me."

Mae Murray, the famous film star, has just had an operation on her nose by means of plastic nasal surgery, and hopes to become even more beautiful thereby.

The Astairs, the famous London dancers.

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Empire Johannesburg.—Nellie Wallace, Terpsichore, Frederic Culpitt, Benson Gray, McCarthy and Khadidja, Rosslyn and Plant, Foot-Gers, Russell and Dawn.

Orpheum, Johannesburg.—Story and Lee, Little Betty Wit.

Grand, Pretoria.—De Biere and Co.

Criterion, Benoni.—Havana Band, Daly Sisters and Marr.

Rinko, Maritzburg.—Wright and Marion, Rue Lambert.

Criterion, Durban.—Nat Mills and Bobbie, Hind Sisters and Revel, The Buckleys.

Grand, Bloemfontein.—(Full week.) Ciro Sisters, Three Flying Flacoris.

Apollo, Germiston.—E. Jarrow.

Vaudette, East London.—Wanderwell Expedition.

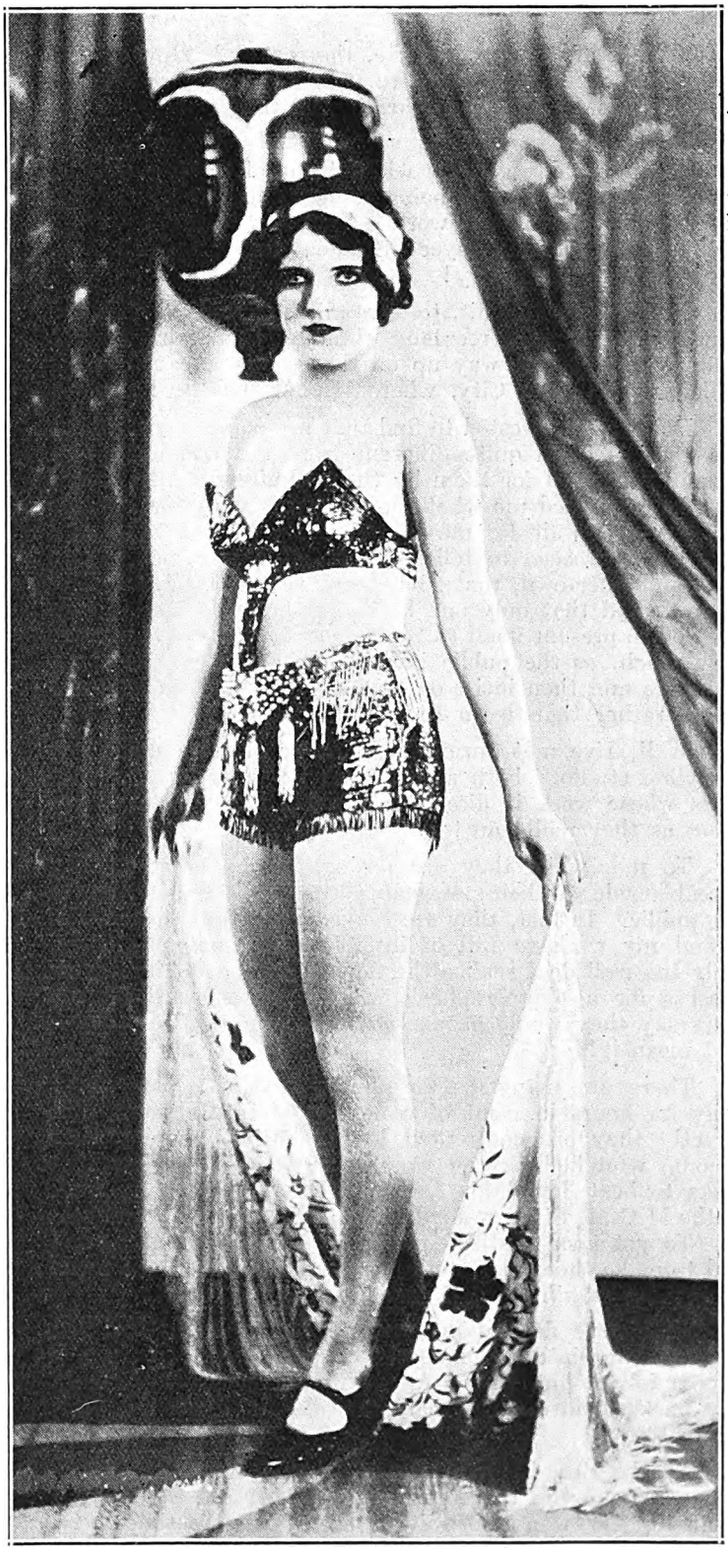
Vaudette, Krugersdorp.—(Monday and Tuesday.) Scott Sanders, Dennis Duo.

Palace, Vogelfontein.—(Wednesday and Thursday.) Dennis Duo.

Empire, Brakpan.—(Friday and Saturday.) Russo and Bradford, Dennis Duo.

His Majesty's Theatre Johannesburg.—Guy Bates Post and Dorothy Brunton in "Leah Kleschna."

Opera House, Capetown.—"Aladdin," the Wonder Pantomime.



Do you find her attractive?

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

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SECRETS OF THE STARS.

By RUTH HARRIET LOUISE.

Ruth Harriet Louise, the only woman photographer in motion pictures, tells stories of famous film stars as she knows them in the "Picturegoer."

"What are they *really* like, these stars? How do you find them, when they come to your studio? Are they as sweet, or as funny, or as thrilling as they appear on the screen?"

Scarcely a day goes by without one of these questions, or perhaps all of them, being flung at me by eager individuals who regard my work as portrait photographer to the Metro-Goldwyn-Mayer Studios—and the M.G.M. stars—with intense envy!

It is lovely, I admit, to have all the beautiful girls and handsome men in screenland climbing the staircase that leads to my studio, way up on the roof of one of the big buildings at Culver City, where M.G.M. has its home.

But I am interested to find that my point of view about the stars is often quite different from the imaginary personalities created for them by their admirers. Also, I find that having asked me what the stars are really like, people don't always wait for me to tell them what I think and know, but proceed to tell me that, of course, so-and-so's hair is not her own, that so-and-so has a perfectly frightful temper, and that only one half of so-and-so's face is ever allowed to present itself to the camera! Which amuses me very much, as the public invent all sorts of stories about the stars and then insist on sticking to their own incorrect ideas, rather than learn the actual truth.

Well, I've met dozens and dozens of stars up in my "skyline studio," both stars whose job it is to act, other stars whose work is directing. And I rather think I see them as they really are!

To me, while they are posing for my camera, they reveal a side of their personality that is seldom shown to the public. In fact, they are *themselves*. And that is why I find my work so full of interest and constant change. Only too well do I realise the deep hatred so many players possess for a photographer's studio. I've heard famous stars say they would sooner go to the dentist, any day—and mean it!

There are many screen players who can play about gaily for hours in front of a moving picture camera, but directly they are confronted by a "still" camera they become wretched beyond words. It was one of my first tasks to beat down this feeling, when I started my work at the M.G.M. Studios, for I knew I was bound to encounter it. To get good "still" pictures of the stars, I knew I had to make them like coming to my studio; and so I made everything as simple and home-like as possible.

No bizarre decorations, nothing to make you feel you were coming into some special atmosphere; but just a happy, jolly room, with a few chairs, a big gramophone, a few backgrounds—and a camera somewhere, as an afterthought!

All the time I am taking pictures I have the gramophone playing the very music that will create the mood I want to get in my portrait of the star; sometimes gay, sometimes pensive, sometimes tragic, sometimes laughing. Yes, music is a wonderful help, and I think the stars like it as much as I do.

It is scarcely two years since I began my work in Hollywood, but in that time I've taken hundreds of pictures of dozens of stars. Repeating nice things one happens to hear about oneself may sound conceited; still, I did happen to hear Kathleen Key, who acts so beautifully in "Ben Hur," saying one day, as she went down the iron stairs—

"Going to see Ruth Harriet is just like visiting a school chum. You forget who *you* are and what *she* is doing. You just enjoy yourself!"

My excuse for quoting Miss Key's remark is the fact that she summed up exactly what I try to do, and what I want the stars to feel when my camera is catching their moods.

I'd like to tell you something about these famous folk from my point of view, as it may give a new light to many personalities.

Mae Murray, for instance, is a striking example of the false impressions that can exist about the stars. Most people think of her as a fragile ball of fluff and feathers; a fairy-like creature, careless and casual. In reality, she is one of the hardest-working stars in all screenland. When a picture is in progress she might well be a factory-worker, for she arrives early, leaves late, and never stops working the whole time she is in the studio.

Because she is "fluffy" in type, people are inclined to think she must be "fluffy" in mind—perhaps even stupid. Actually she is a brilliant woman, clever beyond ordinary cleverness, and with a keen, quick brain. I am positive Miss Murray knows exactly what she should do to succeed, and once she has made a decision she sticks to it through thick and thin. Photographically, it is a joy to have her in the studio, for she does make such exquisite pictures.

There is another contradictory star: Lillian Gish. Ask someone to describe her, and they are sure to tell you she is "so helpless." One's first instinct, on meeting her, is to exclaim: "What can I do for you?"

After you talk to her and get to know her you realise that she does not need your help at all. She is very complete in herself; very composed; very level-headed and calm. Though she is gently aloof, and has an extremely spiritual appearance, which makes her look delicate, Lillian Gish possesses the executive brain and ability of a man. She never permits any one to make decisions for her; she makes them for herself.

I don't think she has ever said, "Now, I wonder what I ought to do about that?"—which is exactly what we all imagine she would say. She *knows* what she would do, and does it; and no matter how unexpectedly things may happen, she is never at a loss. It is a great pleasure to talk to her, for she has a very attractive speaking voice, low and soft.

It is one of my theories that every portrait should tell a story, reveal some aspect of character, or interpret a distinct mood. I don't believe in taking a portrait just for the sake of taking it; it has got to *mean* something.

While I am arranging my camera, or talking, I am thinking the thought I want my sitter to get with all my might. Then I explain what I want, and finally turn on the music that is to help in capturing the right mood.

When John Gilbert came up to have portraits made in his "Bardelys the Magnificent" costume, I suggested one that would illustrate the exclamation: "On Guard!" Jack liked this idea, and realised that I wanted to show Bardelys ready for a duel—that man was always fighting!—exulting in the thrill and excitement of a fight, rather than any cruel desire to slay his opponent. There had to be glamour, and romance, and bravado in this picture, so I dragged forth a record of some lilting Hungarian Gipsy Dance, and put it on the gramophone.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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In a flash, Jack Gilbert had plunged into a perfectly spontaneous pose, full of courageous gaiety—exactly what I wanted! He is a marvellous subject for photographs, though I believe he does not like having his photograph taken. But you have only to give him the ghost of an idea, and he puts himself into an inspired position which needs no more work or arranging because it is perfection!

Jack deserves every scrap of the fame that he has come into, at last, for he has worked long and hard for it, and he is a really great artist. He's just like a great schoolboy, friendly and unaffected, full of pranks and practical jokes. And, like most of the world's great artists, he has a young heart, which, like Peter Pan, refuses to grow up, or grow old.

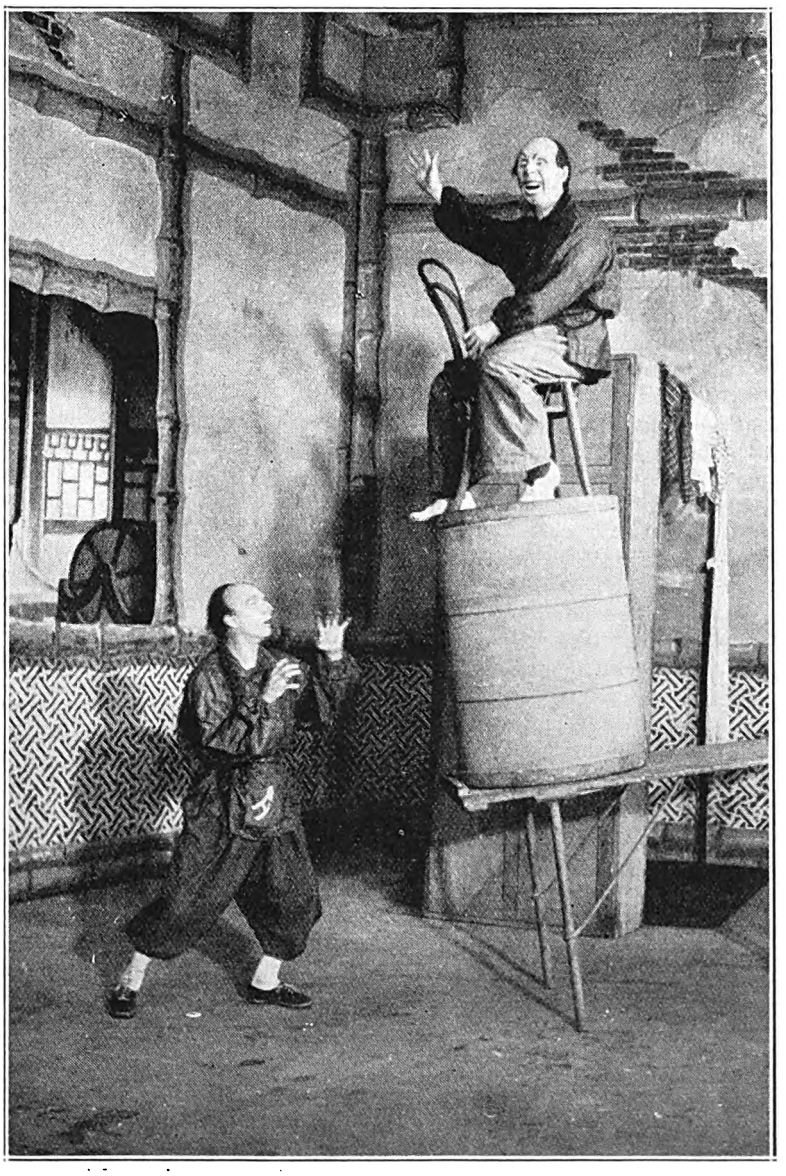
Renée Adorée, that fascinating little French girl who acted so marvellously with Jack Gilbert in "The Big Parade," is a living example of the popular idea of what an actress should be. Emotional, with no thought of the future, no earnest reckoning of the consequences of anything she may say or do. Just a child of Nature; care-free, spontaneous, absolutely and most beautifully natural. There is nothing false or sham about René Adorée.

When she has a sitting we spend most of the time in hysterics. How that girl can laugh! Everything strikes her as comic, *so* comic. I let her laugh, and laugh with her—you have to do that!—and then, when the laugh is done, I get really strong emotional feeling from her, which the camera grabs swiftly.

I wanted a pose for her lovely character, "Melisande," in "The Big Parade." So I gave her a rosary, outlined the pose, and then played "Ave Maria." The way she reacted to the combination of thought and music was astounding. She doesn't imitate the characters she plays, she *lives* them.

Later on, after "The Big Parade" was released, Renée was asked to sit for a series of portraits showing Anger, Hatred, Terror, Happiness, and so on.

The idea tickled her so much that she laughed and laughed and went on laughing right through the sitting, till people came rushing up to know what the joke was, as our shrieks of mirth spread over the roof-tops. When they knew it was just Renée being photographed for something she thought so "funnee" they knew it was all right. And in spite of her laughter, those pictures were some of the best she has ever had.



"Li-Hi" and "Li-Lo" (Rolls and Falls) in the "Widow Twankey's" laundry in the pantomime "Aladdin."

[*Photo: African Film Productions, Ltd.*

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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It happens sometimes that a sitter bewilders me by revealing a heart full of so many emotions, a nature so complex, that I scarcely know where to start making my pictures, to do justice to my subject. Greta Garbo, the gloriously beautiful Swedish star, is like that. She has so much to give that I knew, when I saw her for the first time, I could never hope to embody it all in one picture. Her personality is so many-sided that I have learned to turn one side of it to the camera, at a time. Her many moods make her a gorgeous and interesting subject.

I've never seen a young girl who appears so sad. Whatever she is doing, even if she is smiling—and also in her most joyous scenes on the screen—I feel always a sorrowful undercurrent, as though this child, for she is little more in years, had known all the sadness the world can offer. Greta Gabro interests me tremendously, and I look forward to her sittings as I know I shall get something new from her, some unexpected mood or expression every time.

Little Sally O'Neil, that delicious scrap of femininity who has made such a big name for her small self in a very brief career, has a great expression that jumps out whenever she is pleased. "Oh—oh! It's just catsy!" she cries, and skips about the studio, with shining blue eyes

She is a very lovable child, a queer mixture of tomboy and cherub. I wanted to make a series of Cherubs Heads one day after the manner of Michael Angelo; and it did not take me a minute to pick on Sally as my subject.

When the people heard this choice they decided I had gone completely mad. Sally—tomboyish, hoydenish, modern Sally—as a cherub? Impossible! I let them laugh, and took Sally away to produce the pictures. I combed her pretty hair out so that it fell in a soft cloud round her baby face and explained what I wanted her to express.

When the proofs of these pictures came through, the studio admitted I was right in my choice. As for Sally, she wriggled about excitedly, like a young imp, and exclaimed—"Ruth Harriet, they're simply CATSY!"

I love to take pictures of Carmel Myers; she came to my studio before I was engaged by M.G.M., and her wonderful magnetism—stronger than beauty—seems to reach right out of any picture one makes of her. Her eyes have an extra high-light, so an artist told me, and that helps to explain her photograhpic excellence.

Carmel is the most conscientious actress I know. She studies every element, every tiny detail in a picture. Even in fashion stills, which so many actresses treat in a "hurry-up-and-let's-get-this-over" manner, Carmel takes infinite pains to put herself into the right mood for each gown.

To discover new characteristics in my sitters and bring them to light by means of the camera is a great delight. In one case I was able to reveal unexpected romantic qualities in a young actor, whose work and pictures had always been associated with ultra modern parts and clothes.

This young actor, Ernest Gillen by name, was quite successful in his modern work, but I had a feeling there was something deeper and finer to be discovered in his nature if I could only drag it to light. He came to me to be photographed in ordinary lounge suits and evening dress.

A charming girl in "The Honeymoon Express."

While he was in my studio I happened to put a really thrilling Spanish tango on my gramophone—and as the music rang out a complete change took place in Mr. Gillen.

Amazed, I watched the new look in his eyes, the new poise in his body. At the time I said nothing. Later, with deep intent in my mind, I suddenly played that tango again, and again Mr. Gillen reacted to it. Then I asked him his nationality, and discovered he is half Mexican, a point nobody had realised before.

I told him to go away and come back in a real Mexican costume, and *then* I would get some pictures that showed him as he ought to be, and as he ought to look. Back he came, and my new pictures helped him to reveal his true characteristics to directors, with the result that he is now playing parts to which he is admirably suited.

As for Jackie Coogan, that boy is a perfect marvel. He spent an afternoon with me; the most amusing afternoon of my life. He came holding a little attaché case containing a change of clothes, and accompanied by his father. He said he would be quite happy alone with me, so his father went away.

Then Jackie proceeded to entertain me; gravely, with extreme courtesy, he discussed every subject in which he thought I might be interested: Politics, Prohibition, Real Estate, even Love. He told me about his little sweetheart, so charmingly, and showed me a silk handkerchief she had given him, tucked proudly in the breast pocket of his blazer. He changed his clothes in business-like style, tied his own tie refusing my help with dignity; packed and unpacked his attaché case, and at last, bade me a grave farewell.

I'd like to have him in my studio every day, for if ever a boy—who might have been so easily spoilt—has a sweet, simple nature and a broadminded outlook on life, that boy is Jackie Coogan.

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Hind Sisters and Revel.

The act which will be presented by the Hind Sisters and Revel at the Criterion Theatre, Durban, on February 14th, is an excellent mixture of singing and speciality dancing. The three artists who comprise it are all gifted people. One of them is Wally Revel, who is making his first trip to South Africa with this act.

Another is Gladys Hind, who is no stranger to the country, having started her theatrical life with John Tiller's productions, only leaving them for a visit to South Africa in pantomime. While here, she played with Barry Lupino and Billy Rego. She looks forward to her return visit and to meeting again the friends she made when she was first here.

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The third member of the act is Alice Hind, a dark-haired, vivacious creature who has toured all over the Continent and in Northern Africa.

The speciality dancing of these three is an achievement and would itself comprise an act. However, Revel and the Hind Sisters believe in giving good measure, and their act includes many delightful songs.

A scene from "Revelation," at the Standard Theatre, Johannesburg, on February 14th.

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Racing Notes.

By "Observer."

The Benoni St. Leger, the last of the season's classics, is to be run on Saturday, March 5th, and the acceptances are due on February 19th.

L. Fernandez rode three winners at Milnerton on Saturday. At Germiston, the same afternoon, L. Hammon and L. Kennedy added a brace apiece to their growing tallies for the season, and at Clairwood R. Munro steered a winnng double.

Surprise Sauce and Bread Sauce, two of Saturday's winners at Germiston, are own brother and sister, both being by St. Cyr—Catch Up. Worcester Sauce, a sister to the pair mentioned, was also expected to win during the day, but she missed a place.

Of late several horses have been struck into and rather severely cut about during the running of their races, and, judging by all one hears, foul, careless and incompetent riding is about as rife as ever on our Rand courses.

A promising apprentice entered the list of winning jockeys on Saturday. This was C. Lester, who won on Oscillation, and, as it was but his second mount in public, the youngster can claim to have made an auspicious beginning.

Donny Lyons, of Transvaal Tattersalls, who has just returned from a visit to Capetown, did backers a good turn at Clairwood on Saturday, when he won a double with Hat On and Dissipated. Both were favourites and were ridden by R. Munro, while S. G. Reynolds, who recently paid a visit to the Rand with the same owner's Polinique, had the pleasure of saddling the pair.

At their annual meeting, held last week, the Western Province Owners' and Trainers' Association turned down a request from their Durban confreres to make a division of dead-heats compulsory. As the rule stands, any owner has the right to demand a run-off, and to take this away would be the height of absurdity.

Now that acceptances have been declared and cabled to these parts, betting is in full swing on the Lincolnshire Handicap and Grand National. The French horse, Asterus, third in the Cambridgeshire last October, is favourite for the Lincolnshire Handicap, and Sprig, who, after blundering and nearly coming down at a fence in last year's National, is favourite for the big Aintree event.

So far, the new betting tax in England has not driven any owners out of the game. In fact, the entries for the big Spring handicaps, including the Lincolnshire and Grand National, are bigger than they have been for years. But a different tale may have to be told at the end of a few seasons, when the evil and blood-sucking effects of the tax are being felt, as they are in this country.

Germiston was again unkind to backers on Saturday, when only one favourite won in a card of eight events. This was Moonstone, and among the seven failures were six very short-priced candidates, regarded by their connections as racing certainties. It may have been the big fields—there were 133 runners—or the altered going that upset calculations, but in at least two instances the defeat was due to the indifferent riding of the pigmies on top.

Sundawn, winner of the Stewards' Handicap at Germiston, had not previously run in a race. She is the property of Mr. Henry Adler and was the first horse to carry his colours for nearly fifty years. Likewise, she is the first winner saddled by Mike Browse since he resumed training after an enforced spell. Sundawn was a present to Mr. Adler to replace Undine, a £325 yearling he bought at last year's sales from Mr. van Breda. Unbacked in the ring, she paid £143 10s. for a win and £113 5s. for a place on the 10s. tote. One man had a ticket each way, and when the totalisator clerk was paying out on the course he is said to have paid the lucky investor £20 too much.

Ted Shaw, part owner with Mr. D. Sieradski, of Mr. Fred, winner of the £1,000 Peninsula Handicap at Milnerton on Saturday, was once one of our leading jockeys in South Africa. In fact, Ted several times headed the list and throughout his long career in the saddle never forfeited esteem or confidence of those for whom he rode. Like many of our South African jockeys, Ted Shaw tried his fortune in England, and in a "catch" ride he once beat Danny Maher by a head, after which he was engaged as first jockey for the late Sir Ernest Cassell. Of late years Ted Shaw has been training in Capetown, and Mr. Fred won five races in his name, but credit of preparing the gelding for Saturday's thousand pounder belongs to Tommy Waggott, ex-jockey and now trainer at Milnerton.

During the past ten years the Johannesburg Turf Club have given away in stakes for terms, classic and weight-for-age races the large amount of £52,275. During the same period Durban Turf Club disbursed £10,000, the South African Turf Club £6,375; and the Milnerton Turf Club, £2,400. The distribution is a most uneven one and, as weight-for-age races are really the only outlet for horses that have reached a high mark in handicaps, it is thought that the Jockey Club of South Africa should insist on the other centres taking a more reasonable share in the promotion of this much to be desired sphere of racing.

Having won nearly £35,000 in stakes, Heroic, one of the best horses Australia has bred in recent years, is being retired to stud at the end of the current season. Heroic is a five-year-old chestnut horse by Valais and his big stake total would have been increased had he not unfortunately shared in the disqualification of his stable companion, Purser, after the latter had won the Caulfield Cup of 1924. This meant that Heroic had to forfeit his valuable Spring and Autumn engagements, which included the V.R.C. Derby, St. Leger, Melbourne Cup and weight-for-age races. Like Manfred, who is also by Valais, Heroic is bad at the starting gate, but once on the way he is a great galloper, and his last big victory was gained in the Newmarket Handicap, over which his connections had a very big win.

Whilst undergoing his term of disqualification, Heroic was sold to his present owner, Mr. C. B. Kellow for 16,000 guineas. Early in life, Charlie Kellow was one of the champion bicycle riders of Australia, and Jim Bigwood, now judge at Auckland Park, Springs and Krugersdorp, once beat him in a race.

At the expressed wish of the Owners' and Trainers' Association, the Pony and Galloway Club increased their card for Saturday's meeting to eight events. The addition was a pony race and the support was hardly up to anticipations. The club, however, kept faith with the owners and trainers, although there were only seven candidates worthy of inclusion in the A division. Racing commences at 12.35 p.m., and the following should run well:—

12.35 p.m.—Pony Handicap (A). Six furlongs.
1, Relief; 2, Miss Will; 3, Bombardon.
1.10 p.m.—Pony Handicap (C). Six furlongs.
1, Pennant; 2, Hannes; 3, Articular.
2.0 p.m.—Galloway Handicap (C). Five furlongs.
1, Garboard; 2, Deformity; 3, Factory Girl.
2.35 p.m.—Moderate Handicap. 1¼ miles.
1, The Reveller; 2, Gniocchi; 3, Nun Nicer.
3.15 p.m.—Galloway Handicap (A). One mile.
1, Wiletta; 2, Hood; 3, Polinax.
3.50 p.m.—Maiden Handicap. Six furlongs.
1, Ealing; 2, Desert Star; 3, Goodwill.
4.25 p.m.—Pony Handicap (B). Seven furlongs.
1, Miracle; 2, Charlie's Bride; 3, Florrie.
5.0 p.m.—Galloway Handicap (B). Five furlongs.
1, Adamah; 2, Mirabelle; 3, Tarboosh.

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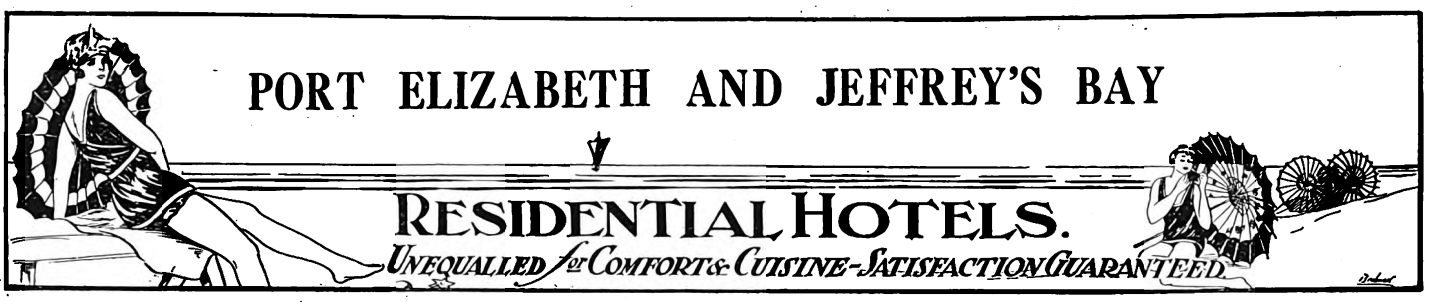

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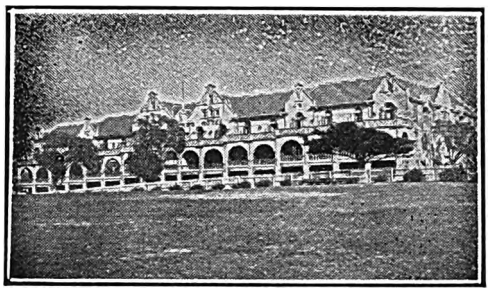

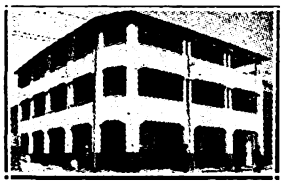

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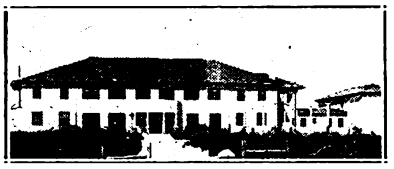

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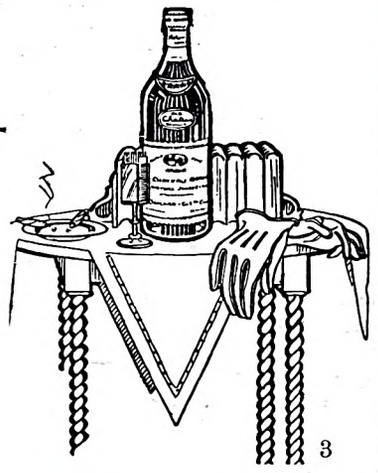

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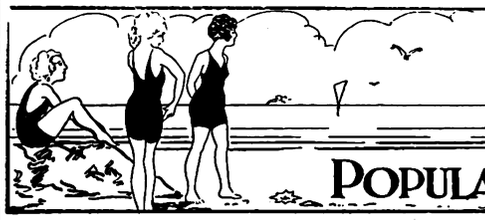

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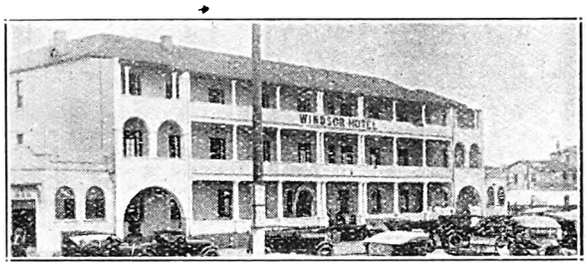

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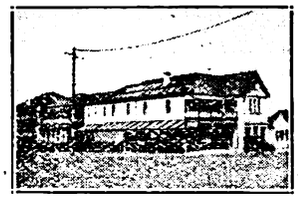

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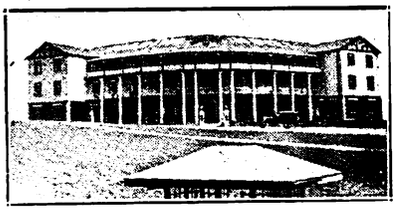

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STAGE & CINEMA.

VOL. XX. No. 603. WEDNESDAY, FEBRUARY 16TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Johnson and Johnson, comedy jugglers and quick-change artists, will appear in South Africa shortly.

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"My coat, how you like him?" A scene from that exquisite poem play, "The Climax," which Guy Bates Post will revive at His Majesty's Theatre, Johannesburg, on February 21st.

The Royal Welsh Male Choir.

Out of that rocky mountain fastness which is Wales has come one of the most lovely choirs in the world. Their singing carries in its heart memories of wind upon high hills and the crying of trees in a forest. In their grand fortissimos lies the thunder of mountain calling to mountain; in their pianissimos lie all the lullabies that have ever been sung over rude cradles in Welsh cabins. What more can one say? Only this—that in a country so musically alert as South Africa, the Royal Welsh Male Choir needs no heralding. It can blow its own trumpet—a trumpet from whose mouth comes the most golden carolling music.

The Choir numbers nineteen, and has been culled from the finest musical artists in Wales, and consists of five first tenors, three first bass, five second bass, an elocutionist, an accompanist, and a musical director. It has toured in U.S.A., Australia, New Zealand, Tasmania, South Africa (twice) and, of course, all over the British Isles. It has sung many times before Royalty. Queen Victoria, it is said, was moved to happy tears by the singing, and the late King Edward and the present King has listened to it with great pleasure.

The Choir opens in Capetown on February 28th, and will arrive in Johannesburg on March 8th. Unfortunately, seasons have to be short—one week at Capetown and only eleven performances at Johannesburg—but although there is three weeks to go before they reach the latter town, so many requests for seats have been received that the booking is already open at the Carlton booking office for His Majesty's Theatre, where they will sing. Front stalls will, we hear, be 7s. 6d.

"Kleschna" (Winnington Barnes) and "Schram" (Dennis Cardan) in "Leah Kleschna."

Photo: Akkersdyk.

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Lea Russell (seated) and Dora Dawn, the "silver vocalists," who received such a rousing reception at the Empire, Johannesburg, on Monday.

The Empire.

Long silver tissue curtains on which the light played with gorgeous effect, two silver-wigged, silver-gowned figures, ... voices rising in harmonious melody, ... so we were introduced to Lea Russell and Dora Dawn at the Empire, Johannesburg, on Monday evening. One of the most beautiful of settings, it contained an act on every minute of which the audience hung, and one which was received with thunderous applause at the final curtain. Opening with the ever-popular "Moonlight and Roses," the singers wended their way through a medley of popular songs, arias, jazz, grand opera, served up in a style that reflects the greatest credit on Miss Russell, who is responsible for the harmonies, the deep contralto of Dora Dawn and the ringing soprano tones of Lea Russell blending together in a melodious whole.

We write with every confidence that Russell and Dawn will receive as big a reception every night. Johannesburg appreciates talent when it sees it.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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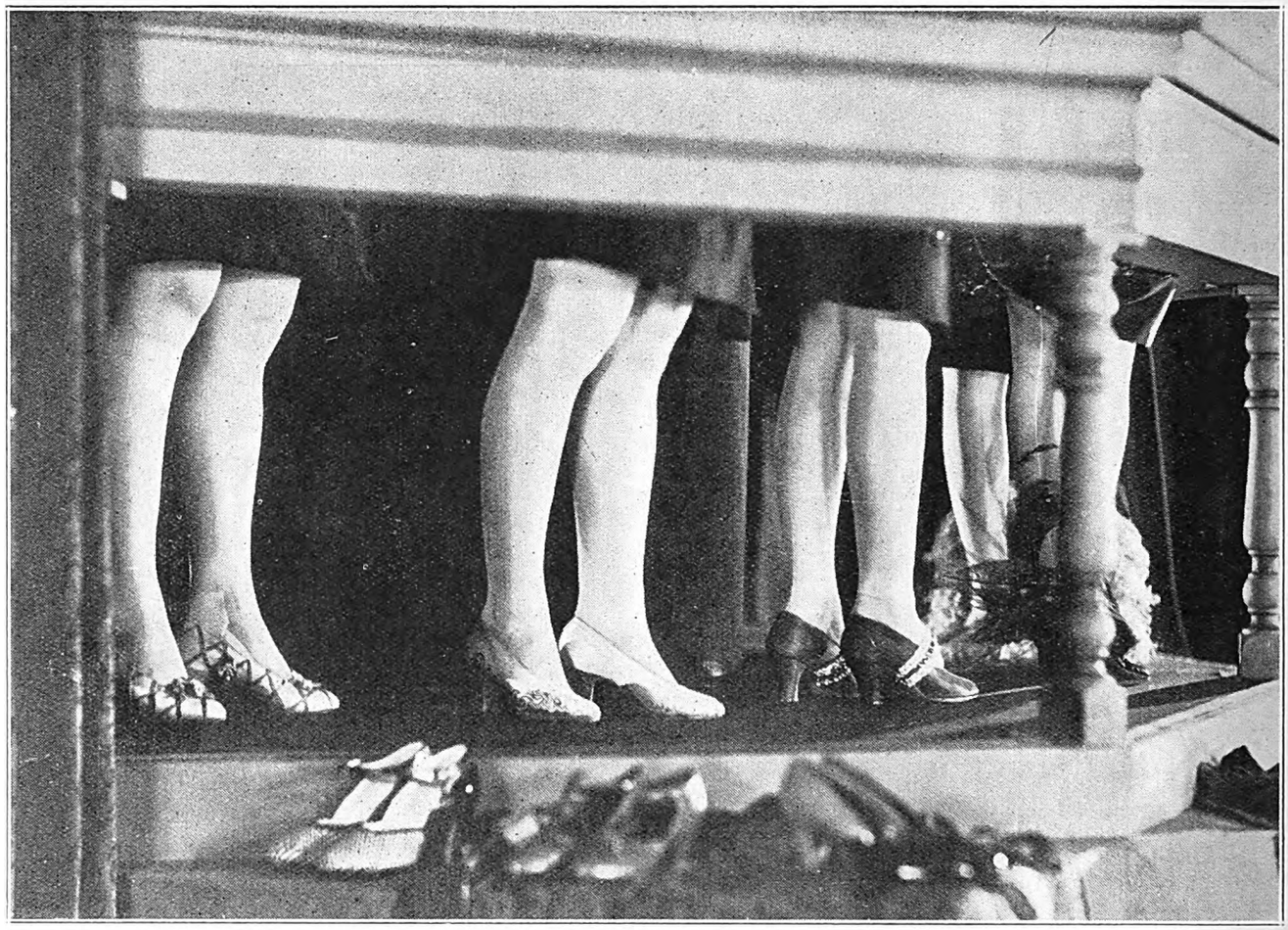

Yes, even shorter skirts are to be worn, if we are to believe the film, "The Trouble with Wives."

De Biere.

"What, do you think, are the essentials of a good conjuror?" I asked De Biere, the famous magician, who appears at the Johannesburg Empire on February 21st, and he answered: "For the first, a man wants personality an active brain, light fingers—but, above all, personality. It is because I have found so much depending on personality that I decry copying. I have demonstrated one or two of my tricks to others; given them the apparatus and methods of working. They have done the trick, but so far as effective public exposition was regarded, their manipulation was an absolute failure. They could never quite get at all that was in the inventor's mind when he conceived the idea, and it was this want of, shall I call it, sympathy—this lack of force to assimilate the thoughts of another—which rendered all attempts at reproducing his business a failure. The public is a hard master. You have to go to infinite pains to please it. Even should you once gain a footing you cannot afford to rest on your oars."

"The good trick must mystify, and mystify completely.

It must be quickly and cleverly done, and must never flag for one instant. If the public be whirled from one mystery to another they are pleased; if they have time to think about a trick it will surely be a failure."

"I should say the simpler the trick the more interest the public has in it. When the magician is surrounded with a great mass of apparatus, his audience is likely to credit the machinery with the success and not the man. They come to the conclusion that anyone with enough money to purchase the apparatus could produce identical results, and they lapse into apathy.

That is fatal to the fakir.

Show your public a trick with the common things of life and they will become interested. They see at once that it is a man, not a machine, that is baffling them. They want to know how. It becomes a battle of wits. One or two may pretend to find out the secret, and well, naturally, they do not make out that the trick is a paltry one. That aids the success." And here De Biere took out of his pocket several little coloured balls, and presently, with a few movements of his hands, they disappeared. Simple? Oh, undoubtedly. And yet I am still mystified and still wondering where they disappeared to. Did they vanish into thin air, were they hidden in some deep, spacious pocket of the magician's coat? I shall never know. Only De Biere holds the secret.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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A wonderful scene in the film, "The Supreme Moment."

Deren and Yvette.

"I play the piano!" said Yvette.

"And I paint!" said Deren.

That is how they began telling me the story of their career, writes Pamela Travers from London.

"Yes, but ——," I began, but Yvette chimed in, "I wear the most *wonderful* ballet frock on the stage."

"I've played in a circus," cried Deren.

"I'd like to dance in the Russian Ballet!" This was Yvette's contribution.

"I'd like to be Pavlova's partner!" chimed in Deren.

I pointed out to them that *they* were doing the interviewing, and not I, but they are so bubbling over with youth and enthusiasm that they prefer to do things differently from other people.

I persuaded them at length to tell me about their act, which consists of numerous ballet dances and acrobatic work. Their apaché dance together is a delight, for they both dance with such vital enthusiasm and earnestness.

Yvette has added cabaret work to her varied career, and is one of the most dainty cabaret artists that I have ever seen. She is as dark as Deren is fair, and each makes a remarkable contrast to the other.

I wish you could have seen their faces when I asked them if they were glad to be going to South Africa. They arrive there next month. They lit up like two suns suddenly blossoming in space. "Yes!" they both cried together. But it was not what they said, but how they said it, that mattered.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

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Some Scenes from "Wine of Youth."

The subject of marriage has occupied great writers ever since writing began. Sophocles dealt with it in "Oedipus Rex." Shakespeare concerned himself with it in "Othello." Ibsen and Bernard Shaw have attacked it with as much enthusiasm as Chesterton and Belloc have defended it. What are we to think of it?

How modern young people tend to rebel against it has been shown in "Wine of Youth." The young people in "Wine of Youth" are not simply flappers; they are sincere and thoughtful youngsters who desire not to abolish the institution, but to alter it—in startling fashion. They have observed that certain married couples about them are unsuited and should never have mrrried; and so they come to the novel belief that an experimental honeymoon—before marriage—would obviate all such mismating. And so they—but you must see the picture itself.

Eleanor Boardman, Ben Lyon, James Morrison, Eulalie Jensen, Creighton Hale, William Haines, Pauline Garon, William Collier, junr., and other popular players are in the cast of the "Wine of Youth," which comes to the Orpheum Theatre, Johannesburg, on February 21st.

Foot-Gers.

Born in the south of France, close to the famous Pont d'Avignon, which has been made so famous in a nursery song for children. How many years ago? "That is my secret!" says Foot-Gers. Going on the stage at the age of sixteen, young Emil visited Italy, where he learned a great deal about the stage and, in his own words, "learned to eat spaghetti gracefully and to drink the Vino puro as much like a gentleman as possible."

Spain taught him another accomplishment, the playing of castenets. Germany? Germany seems to have taught him a great deal of stage craft. But this world traveller thinks most friendly of Russia, and was there, he says, before the word "Bolshevik" came into such prominence. "Oh, what a life! The day commences at twelve o'clock midnight, and we played till long after dawn had set in. Home and to bed about eight o'clock in the morning, and to sleep most of the day. Their cavaire is grand, their vodka just as good, but, Oh, I warn you, if you are going to Russia, to be careful to keep well away from the Russian dancers, for they shake the floor so much with their stamping and leaping, that you yourself may quite easily be flung from your chair and go sprawling in positions that are neither correct or graceful. Buenos Ayres is another city which turns night into day. There I learned the tango, but a very different tango from the mild one that is now danced.

You see how Mr. Foot-Gers has benefited by his tours in different countries. He has brought to South Africa an act which, in addition to being witty and very amusing, is an outcome of a great deal of varied theatrical experience, and which you are certainly finding interesting if you have visited the Empire, Johannesburg.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

"Love me, love my dog," says Madeline Hurlock

Charlie Chaplin and his new leading lady, Merna Kennedy.

Claude Edmonds.

Claude Edmonds, who acted for so many years in the capacities of stage manager and player of parts with Sir Charles Wyndham, and who comes out here with Arthur Bourchier, has many interesting and amusing stories to tell of his late chief.

"Sir Charles," says Mr. Edmonds, "was always lucky. I remember him giving a matinee at Brighton of 'Still Waters Run Deep.' On the return journey he played nap with several of the company. At the end of the journey he informed them that he had won enough money to pay them their salaries for the performance.

"Sir Charles Wyndham often made slips in his parts. The funniest one I ever heard was in a speech he had to say in 'The Liars.' He was referring to the parentage of Faulkner—he should have said, 'Faulkner's father was a clergyman; his mother was a farmer's daughter. All cowslip and lavender.' Instead of which he said, 'His father was a clergyman; his mother was a slip. All cow and lavender.'"

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"The Last Days of Pompei" comes to the Grand Bioscope, Capetown, on February 21st, 22nd and 23rd.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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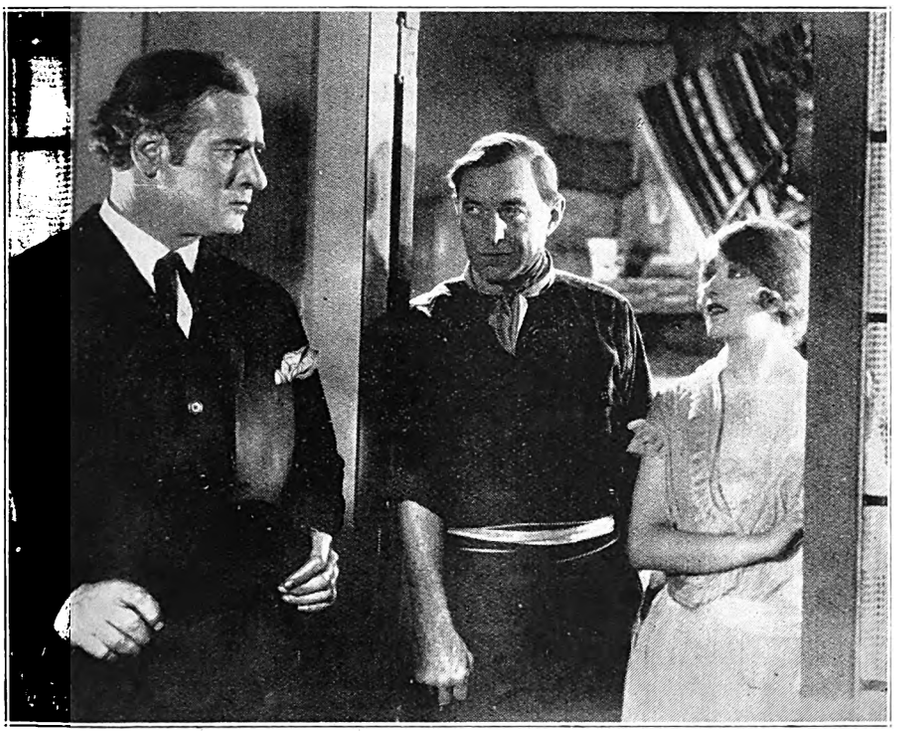
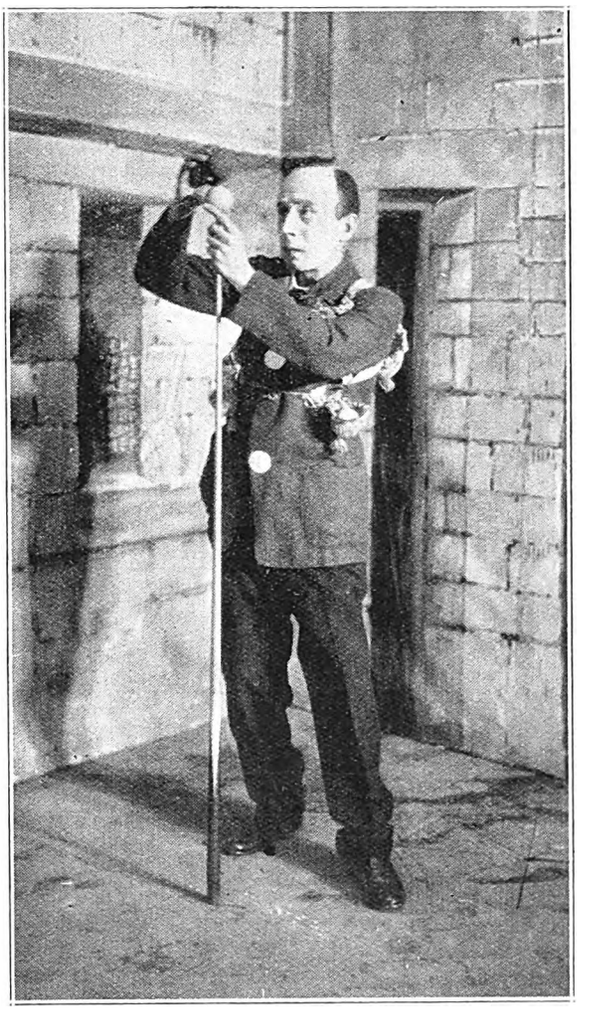


"Beyond the Border."

Here we have Harry Carey as a lovable sheriff who gets his man and finds him a tractable lad of good heart and family who has fallen into bad company. Never losing sight of his duty as a trusted officer of the law, he determines to find out the true bandit and befriend the boy against the schemings of the rascals who are using him.

A heart gripping western, colourfully portrayed by the greatest exponent of the eternal west, and coming to Wolfram's Bioscope, Capetown, on February 21st, 22nd and 23rd.



One of Horace Kenney's amusing "interruptions" in "Aladdin."
[Photo: African Film Productions, Ltd.

My Lady, The New Fashions.

The one shade colour scheme, which has been the leading style for quite a number of seasons, has been banished this winter. The new ensemble design is based on contrasting shades and carried out in two kinds of material. Thus are velvet coats with fur trimmings completed by crepe de chine, moiré or satin gowns. These afternoon gowns are usually provided with a V shaped décolleté, edged with small scarf-collar knotted in front. Some models with a high collar have a small down-turned collar of metallized leather, fur or beaded georgette.

Many of the new skirts are sectioned into flat, straight or diagonal tiers. Morning coats and sports gowns are mostly made of black "pointillé" or chiné woollen fancy fabrics, which blend into a plain neutral shade. This appears to be the only fanciful note of fashion at this season's début. Patterned fabrics seem to have lost their popularity. Such is the case with large patterned laces, whose place is taken by gold and silver clothes decorated with tiny geometrical designs. Utmost brilliancy is the accepted note for evening wear.

Dancing gowns have shirred skirts in superimposed layers of sheer fabrics slit into irregular panels richly embroidered in spangles, metal thread, tubular beads or diamanté and jet. Some of these gowns show shaded effects in spangles.

Reds are popular from claret shade to a deep wine colour violine and purple red. Greens, greys, black and white or black and pink also hold their own.

Velvet, velours and felt hats have high draped crowns and supple brims trimmed with a satin or petersham ribbon with a diamond or mother-of-pearl ornament. Some of these models are turban-shaped and show a long profile-line of Persian inspiration.

Afternoon gloves are of coloured kid, slightly draped on the wrist. Sports shoes are made of antelope and snakeskin or lizard, of box-calf and crocodile. They usually match the hand-bags, which are once more envelope-shaped. Patent leather and suède lead for afternoon wear in shoes and bags.

Friday Night is ĀMĀMĬ NIGHT

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Next Week's Calls.

PROVISIONAL TOURING LIST FOR WEEK COMMENCING FEBRUARY 21ST, 1927.

Tivoli, Capetown.—(Opening Wednesday, February 23rd.) Nellie Wallace, Rue Lambert, Little Betty Wit, Christiane and Duroy, Three Flying Flacoris, Ciro Sisters, Frederic Culpitt.

Empire, Johannesburg.—De Biere and Company, Foot-Gers, Rosslyn and Plant, Russell and Dawn, Nat Mills and Bobbie, Hind Sisters and Revel, The Buckleys, McCarthy and Khadidja.

Orpheum, Johannesburg.—Mdlle. Terpsichore, Benson Gray.

Grand, Pretoria.—Dennis Duo, Daly Sisters and Marr.

Criterion, Benoni.—E. Jarrow, Russo and Bradford.

Criterion, Durban.—The Gladiators, Ted Cowan, Bennie Verne.

Vaudette, Bloemfontein.—Phil and Phlora, Valda.

Apollo, Germiston.—(Wednesday and Thursday.) Havana Band; (Friday and Saturday) Graham and Watty.

Vaudette, Krugersdorp.—(Monday and Tuesday.) Havana Band.

Empire, Brakpan.—(Friday and Saturday.) Havana Band.

His Majesty's Theatre, Johannesburg.—Guy Bates Post and Dorothy Brunton in "The Climax."

Grand Theatre, Port Elizabeth.—"Aladdin," the Wonder Pantomime.

Terpsichore.

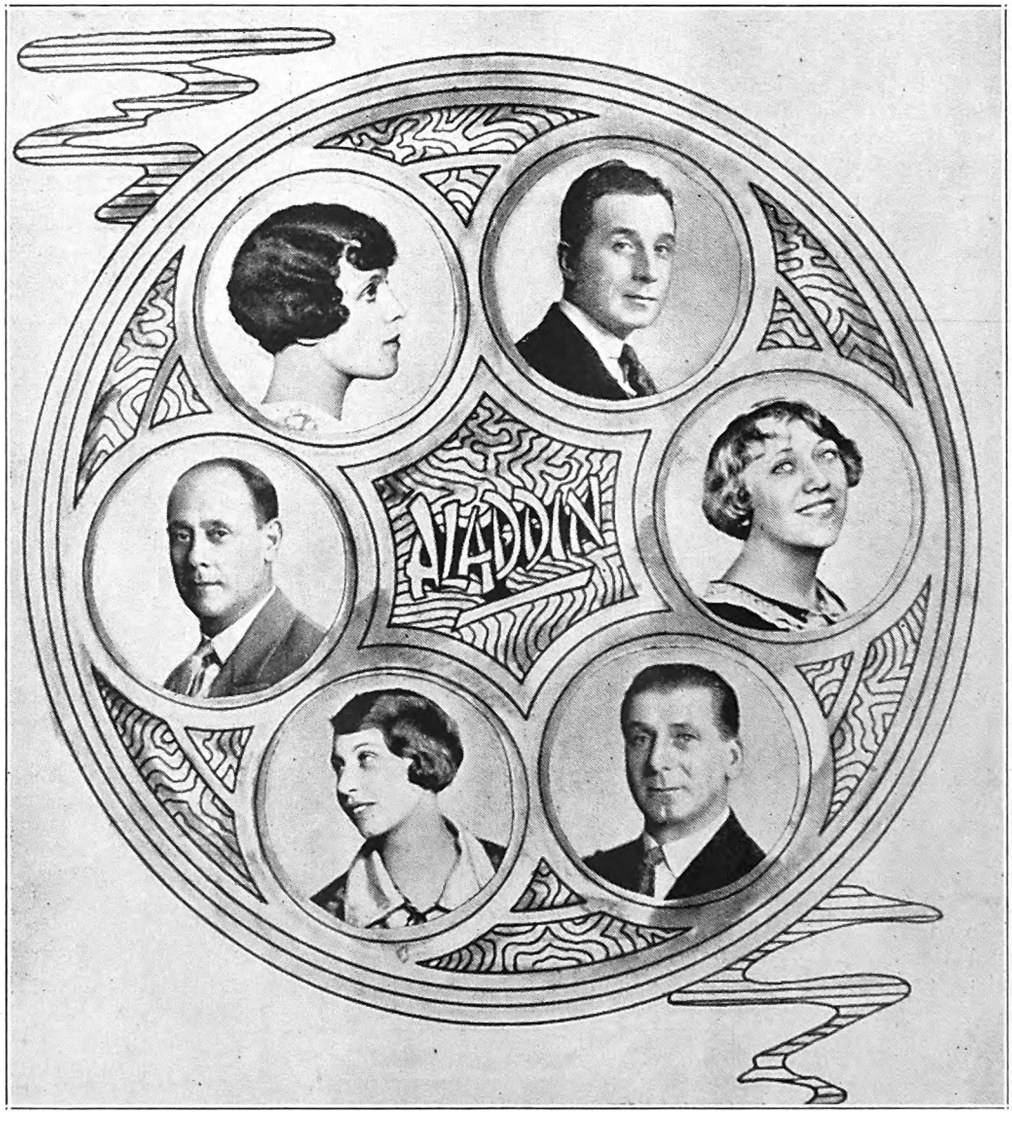
It will be good news to frequenters of the Orpheum that Mdlle. Terpsichore, after a wonderfully successful season at the Empire, is to go over to this popular Johannesburg house on February 21st.

Her new numbers this week were splendidly received, and included an Oriental dance and "Roses of Picardie," a charming concert this, in which the great dancer moved among the starlit blooms, gowned in feathery black and diamonds, and picked them slowly one by one. The Rhapsodie Hungroise was the inspiration for another brilliant dance, Madame being clad in the rich scarlet velvet, gold braid and astrichan of Hungary.

Foot-Gers.

A performer who carries on his own grand piano is hard to find nowadays; in fact, we should have doubted did one exist had we not seen Foot-gers at the Empire. Radiating *joie de vivie*, he sings song after song, showing his versatility in languages. Trippingly they come, reminiscent of one's Continental tours and of the music halls of other lands.

His last efforts, shared by a "lady" partner, brought the house down.



Some of the principals in Aladdin."

[*Photo: Leon Levson.*

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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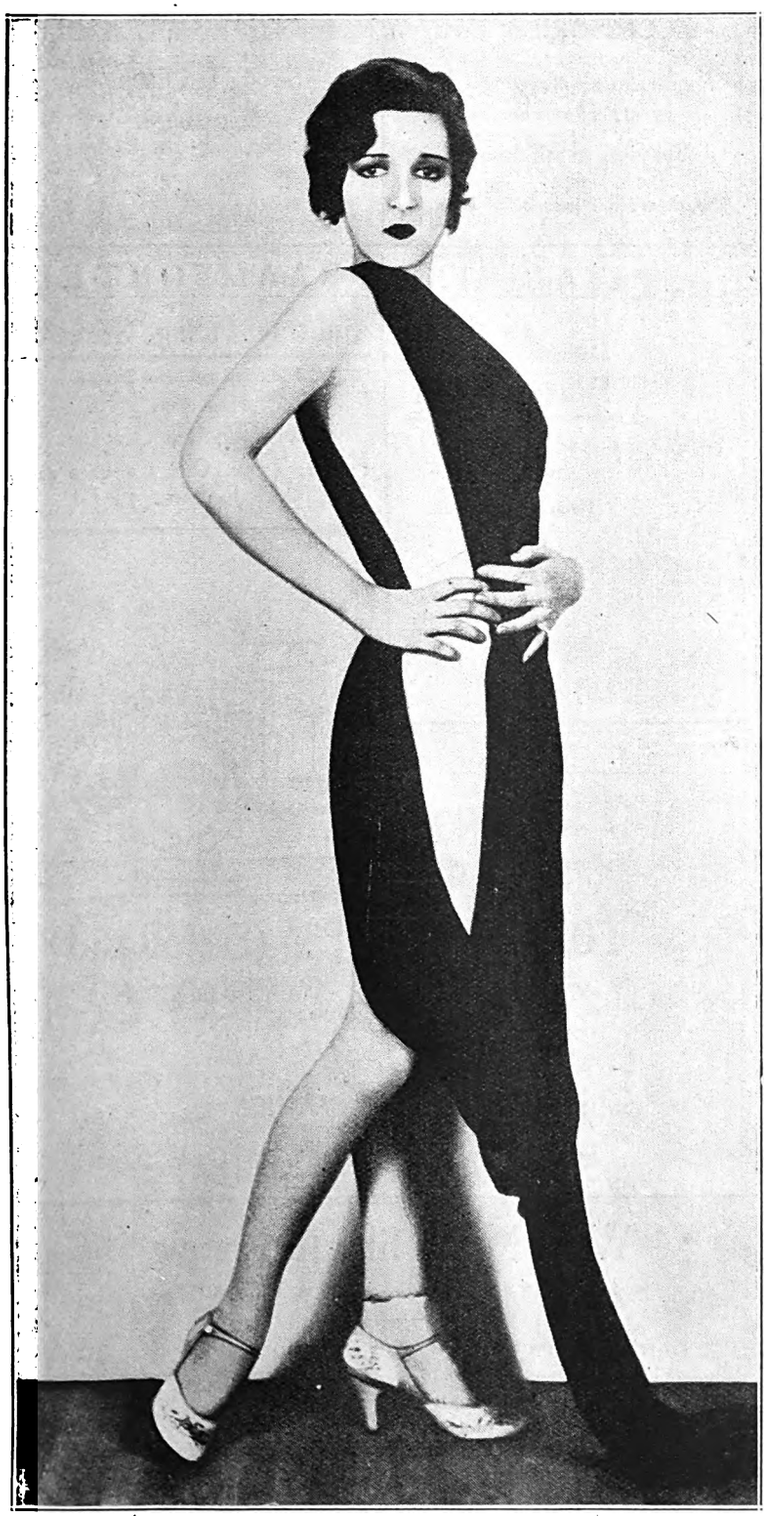

Marjorie Zier is the latest addition to the film bathing beauties.

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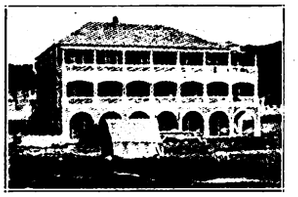

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Hats! Hats! Hats!

Whenever I see them, I always think that these large-brimmed hats should be on the heads of adventurous little boys playing in the sand, rather than spinning headless through the air. But then I remember that jugglers must have something to juggle with, and I give up the idea.

The hats look like so many water-lilies in a pond, though in reality they are far less beautiful than those graceful flowers.

All the hats used by the Buckleys are brought in their original condition from America, and then shaped and moulded to their desire by Jerry and Kitty Buckley.

These two have both been to South Africa before. Kitty Buckley will be remembered as one of the "Surf Bathers" act in 1912, in which De Dio, the flame dancer, starred. Jerry Buckley is also no stranger to the South, as he was in Africa in 1913. They appear at the Empire, Johannesburg, on February 21st.

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JOHANNESBURG, SUBURBAN AND NATAL HOTELS

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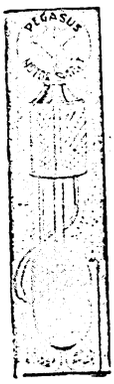

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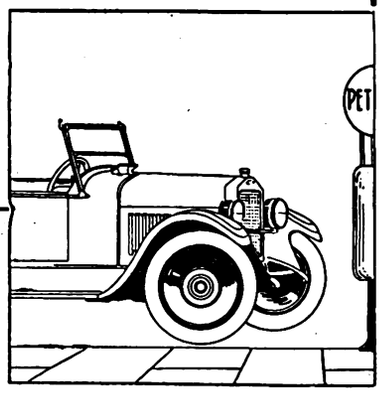

Nat Mills and Bobbie, who open at the Empire on February 21st. [Photo: Akkersdyke.

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WHERE SOME OF YOUR FAVOURITES WERE IN MAIL WEEK?

Shistel's Wonderettes, who are coming to South Africa shortly, "a show brimming with originality and cleverness," *vide* the Home papers, were at the Coliseum.

As also were the Rigoletto Brothers and Swanson Sisters, gaining tremendous applause.

Hershell Henlere almost "stopped the bill" in Birmingham, scoring a great success.

Fred Lake, Clive Maskelyn and Alice Lloyd were at the Alhambra.

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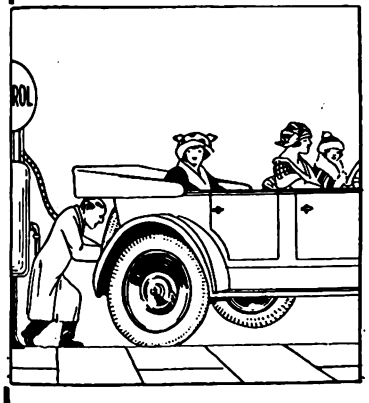

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Ristori and Partner and Fred Curran opened at the Victoria Palace.

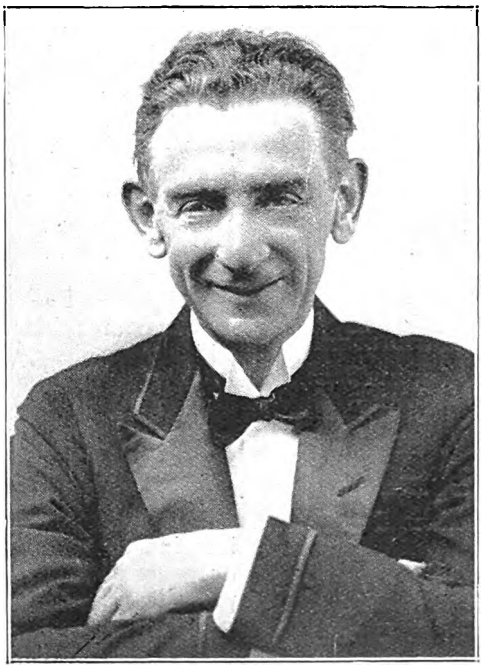
Keeley and Aldous in song and dance at the Wood Green Empire.

Jean Kennedy and Sid. Coppin at the Walthamstow Palace were "selling doormats."

The Daros were at the Empire, Bingham and Tex McLeod at the Grand.

Peel and Curtis were raising laughter at Brighton.

Byron and Byron, the lady as sister of the popular Geo. S. Wray, were doing well in Glasgow.



Jarrow, the humorous trickster, will appear at the Criterion, Benoni, on February 21st, and will soon become a personality in the town.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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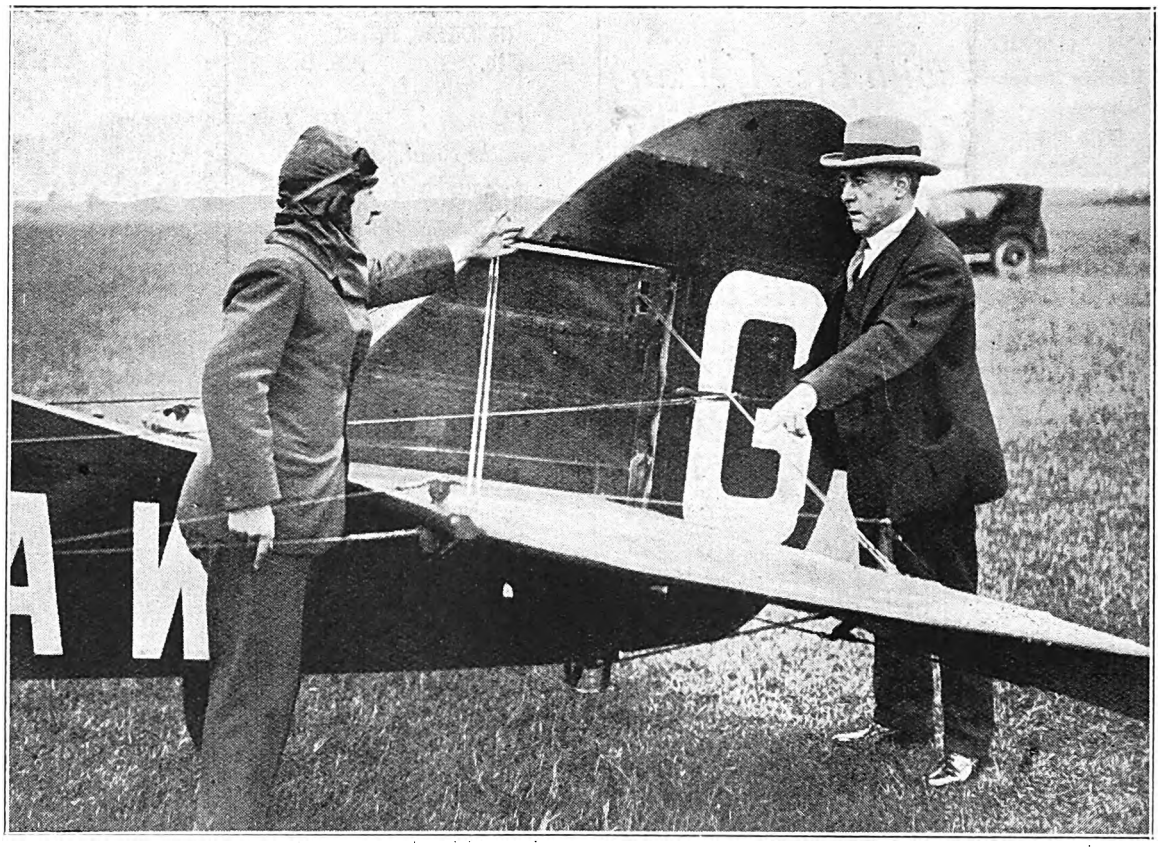

Who are these two people?

George Robey.

Who are these two people? Each is famous in a different profession, and it will not be difficult for anybody familiar with present-day events to identify them. The man pointing out the different gadgets on the tail-end of the aeroplane is, of course, Sir Alan Cobham, the great world-flyer. And the other, he of the pointing finger, is George Robey. You see him here without his formidable eyebrows and his richly rosy cheeks, but for all that there are traces in this plain-clothes person of the George Robey whom the stage knows.

The areoplane which is so much in evidence is that which was piloted by Sir Alan for Mr. Robey in his race for the King's Cup around the British Isles. Sir Alan came in second, only beaten by one minute. Of course, Mr. Robey is very proud of owning an aeroplane which can make such good pace.

Naturally, the picture does not tell us what the two famous people are saying to one another, but one can imagine from their serious faces that they are holding a deep conversation about screws and wires and wings and propellers.

In a few months' time, however, George Robey, in the person of a policeman or a charwoman, or an Italian restauranteur, or a collarless curate, will be talking very differently to South African audiences, making them hold their sides with ungovernable mirth.

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Arthur Bourchier as "Long John Silver," the character in which he will open in Johannesburg next month in "Treasure Island" (see page 17).

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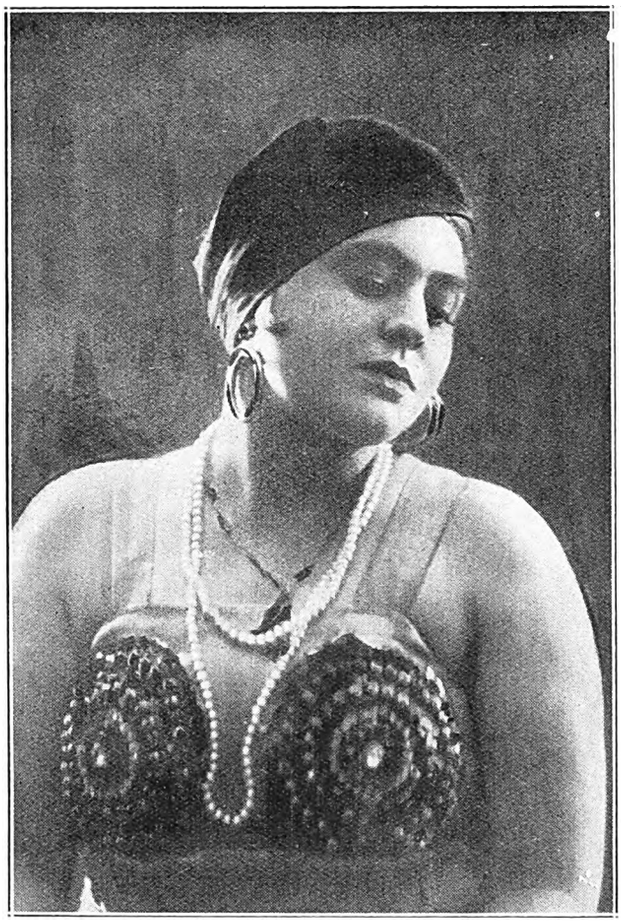

Khadidja and McCarthy, in wonderful feats of balancing, appear at the Empire, Johannesburg.

Ted Cowan.

You have all heard of the famous Sam Mayo, the great London comedian. Perhaps many of you, however, are not familiar with the fact that Ted Cowan, also a clever comedian, is a brother of the great man.

Ted remembers a trip to South Africa in 1911 when he was a very young man. Even then, however, he gave promise of being the fine comedian that he is to-day, as you will see at the Criterion, Durban, on February 21st.

Sam Mayo, His First Job.

He tells an amusing story of how he was instrumental in getting his brother, Sam Mayo, his first stage job. "I was in a small company playing the leading comedian. Another man was needed to complete the cast, and I mentioned that I thought I knew of a young man who would serve the manager's purpose. I did not mention that he was my brother, as I thought the manager might think it was a put up family affair. 'Alright, Ted,' he said to my suggestion, 'if you recommend him as highly as that I'll take him on. What's his name?' For a moment I could not think of a name, and then the word 'Mayo' jumped into my head, from where I know not. 'Sam Mayo,' I said, and Sam Mayo it was. My brother always kept his name, and insists that it brought him luck. He was a big success in the first job I procured for him, and after that he went right on."

A Cyclist of Repute.

Ted Cowan, besides being a very fine comedian, is a cyclist of some repute, and has on his home mantelpiece several cups and medals which he has won. He is very proud of the fact that his son, who has just started cycle racing, won a very big competition from 100 other competitors.

His photograph is on page 19.

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Arthur Bourchier.

After long climbing up a tortuous stairway in the semi-darkness, I came to a little door set in the wall of the Strand Theatre, and hesitated before I knocked. "In here," I thought to myself, "sits one of the greatest actors of the world to-day. He will tower high above me like a giant. I shall feel like a pigmy under a thorn bush." Nevertheless I took courage in both hands and knocked. The door opened and I found Mr. Arthur Bourchier. But he was not the terrible ogre, separated from the common world by years of acclamation and fame, that I had expected. Kindness radiated from him, and the pigmy grew several feet higher as it sat down opposite him on a chair the same size as his own.

Said Mr. Bourchier, "You must see my pictures!'

And, of course those were what I most wanted to see. I wanted to get the secret of the atmosphere of that quiet, warm room—or, perhaps, I should say eerie—that stands high up near the head of the Strand Theatre. The first thing that Mr. Bourchier pointed out to me was a slab of wood which hung in a corner and which bore upon it a birch-rod and two sticks. I learned that the first stick was the one used by Mr. Bourchier at his first performance of "Shylock" when he produced "The Merchant of Venice" for The Oxford University Dramatic Society. But of this more hereafter. The other stick is one of Mr. Bourchier's most cherished possessions; it belonged to the famous actor, David Garrick.

'And whose was the Birch-rod?" I demanded.

He laughed with reminiscence, chuckling through his laughter. "That's *my* birch-rod," he said; "mine in both senses of the word. I was birched with it at Eton, and when I left the school I went back and persuaded the Head to give me the extraordinary relic. I keep it as a sort of assurance to myself that I was once a very naughty litle boy, with no fear in the world but of receiving this switch as a reward for some wickedness." It seemed to me that this birch-rod, instrument of chastisement, between the two proud walking-sticks, was indicative of Mr. Bourchier's sense of humour and proportion.

The pictures on the wall.

Further along the walls of this room of memories were pictures of football and cricket teams, of which Mr. Bourchier was a member at Eton and, afterwards, at Oxford. There was a photograph of himself as "Falstaff," a characteristic photograph of Sarah Bernhardt, a great friend of the acter's. High up in one corner glowed a picture of Sir Herbert Tree as "Wolsey." His red hat and robes shone like flame in that corner of Mr. Arthur Bourchier's study. On another wall there was a precious signed photograph of George Bernard Shaw, given to Mr. Bourchier during the late run of "Mrs. Warren's Profession," the only Shaw play in which the actor ever appeared. Those of us who saw Mr. Bourchier in the part of "Sir George Crofts" could wish that he would appear in other plays by this, the greatest, dramatist of our time. Another photograph shows Mr. Bourchier with a budding beard which he grew for "Henry VIII."

"No false beards for me!" he laughed.

"At the time I grew that, I wanted everything about me to resemble the character I was portraying as closely as possible."

Low down on one of the walls is a photograph of Coquelin Memorial, which was given by England to France in memory of the famous actor Coquelin. A deputation of ten men, including, Sir Squire Bancroft, Sir Charles Wyndham, Mr. A. B. Walkley and Mr. Arthur Bourchier bore it across the channel to Paris, where it now stands. One of Mr. Bourchier's nicest recollections is of the *dejeuner* given to the deputation by famous people of Paris.

Authors as Actors.

Another photograph which makes Mr. Bourchier chuckle reminiscently is that of a group of people who are evidently acting on the stage. "Who are they?" I asked. "Those," said Mr. Bourchier with a mock flourish, "are several authors who were determined that they could act at least as well, if not better, than most actors. The theatre is the Garrick, the play 'Rosencrantz and Gildenstern,' the author W. S. Gilbert, who himself played the part of the 'King.' Lady Colin Campbell was the 'Queen,' Captain Marshall, 'Hamlet,' and Henry Esmond, 'Rosencrantz.'" "Were they good?" I enquired. He raised his eyes to heaven. "Awful!" he ejaculated, "and, needless to say, there was only one performance."

From Eton and Oxford.

By this time the walls of the room were becoming familiar to me, and I felt that having found out so much about this kindly giant of the theatre from his photograph and pictures, that it was time to explore further into his personality through the medium of his own speech. I was very anxious to know how this graduate of Eton and Oxford had come to take up the stage as a profession. He smiled. "The stage," he said, "had always an extraordinary attraction for me, but coming from a soldiering family I was destined, of course, for the army; but I determined quite early to overthrow this particular part of my destiny. When it was suggested that I should go into my father's old regiment, the 8th Hussars, I protested. 'but there are no wars,' I said, 'and I certainly don't want to be a tin soldier.'"

Consternation on the part of the family.

"The Bar was suggested just about that time when I was at Oxford, Sir Robert Peel suggested me to Lord Rosebery as a suitable secretary. Also just about this time I had created what has since proved to be my pet hobby—The Oxford University Dramatic Society—which still flourishes, I am glad to say. Lord Rosebery saw me performing in one of the productions, and he said to Sir Robert Peel, 'That boy *may* make a good secretary, but it's quite certain he will make a good actor. He ought to go on the stage,' and those words, you see, were the reason for Mr. Bourchier sitting in that high room in the Strand Theatre, monarch not only of all he surveyed at that particular moment, but also of the surrounding flights of stairs, the dim galleries and the palely lit stage—the whole theatre, in fact.

He changed his name.

In deference to family opinion, Mr. Bourchier changed his name to Arthur Baron when he went on the stage. He soon joined the famous Lily Langtry, who was then in the zenith of her career. She gave him a part in a play called "Esther Sandraz," and the tour was enormously successful. Later he played with her the part of melancholy "Jacques" in "As You Like It," and then it was that, having succeeded so well in his first professional engagement, his family consented to Arthur Baron resuming his own name and using it on the stage.

It reads like a Fairy Tale.

The rest of Mr. Bourchier's career reads like a fairy tale. One might almost imagine that Hans Andersen himself or Robert Louis Stevenson, author of "Treasure Island," might have written it. Soon after that Mr. Bourchier went to America, where he joined Augustus Daly's company, returned to London, and spoke the very first word ever said upon the stage in Daly's Theatre. This was in the play called "The Derby Winner." Four years from the time he first played "Jacques" he had a theatre of his own and had started in management at the Royalty. All through his career, Mr. Bourchier's ambition has been to deserve the epithet versatile. "Any other kind of acting," he says, "is but purveying personality. Nobody is an actor in the real sense of the word unless he can play

RED DAISY TEA IS THE BEST—TRY IT.

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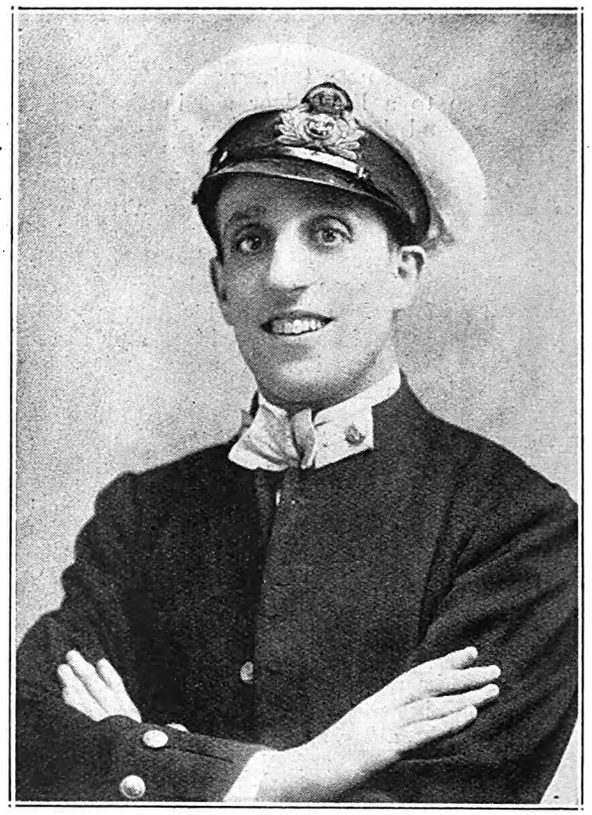
many versatile different types of parts. That, I think, is what is wrong with the stage of to-day. Certain people are cast for certain parts because they happen to be types. All acting to-day is a matter of being the right type, therefore to me very little of it is really acting."

With Sir Herbert Tree.

After a season at the Royalty, Mr. Arthur Bourchier played with Sir Herbert Tree in "Henry VIII," with Tree himself as that much-married monarch, and Mr. Bourchier as "Wolsey." Later, he was "Macduff" to Sir Herbert's "Macbeth." Eventually the years brought him much experience and considerable fame, and, finally, a high tidal-wave of fortune unloaded the Strand Theatre upon his beach. Under Mr. Bourchier's management, it has become one of the foremost theatres in London, with a personality about it which few places of entertainment achieve.

The presiding Genius.

Its presiding genius is Arthur Bourchier, who sits in his small study at the top of the building, guiding it as surely as a puppet-master urges the destinies of his marionettes. His forthcoming trip to South Africa will be his first to any British Dominion, He brings with him in his satchel a choice of four or five plays, two of which will be definitely "Treasure Island" and "At The Villa Rose." Others will have to be chosen. South Africa will see him first as "Long John Silver" in "Treasure Island," and after the first performance of that play Mr. Arthur Bourchier will need no further introduction from me. Next week, I hope to give you the story of how "Treasure Island" came to be dramatized.



Harry Dennis, of the Dennis Duo, appearing at the Grand, Pretoria, on February 21st.

The "Bubbles Song" in "Aladdin."

[Photo : African Film Productions, Ltd.

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

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The top photograph shows you Ted Cowan with the "Hello" girls. Ted opens at the Criterion, Durban, on February 21st.

Below you see Colleen Moore in a lovely afternoon frock of orchid ermine.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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De Biere, the Man of Mystery, who opens with his company at the Empire, Johannesburg, on February 21st.

Alfredo, who with his band, is at present starring in "Sunny" at the London Hippodrome. They were associated for two years with Terpsichore in London. Alfredo will be remembered by South African audiences not only on account of his wonderful violin-playing, but on account of his magnetic personality.

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DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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LONDON THEATRES.

Leicester Square,
London.

The Spring Offensive.

At the moment theatrical matter seems to be at a standstill, as if the theatres were gathering together their forces for a new spring offensive.

I went last night to see "The First Year" again, and found that the play lost nothing by being seen twice. This is a delightful play, finely and humanly acted. Its charm lies in the fact that it deals solely with domestic matters. There is blood and thunder in it, but the swift wings of comedy flutter through three happy acts. Ernest Truex gives a delightful performance as the husband, and Phyllis Povah is as charming as ever.

The Loss of a Cherished Grandmother.

At last, the last two weeks of "The Farmer's Wife" are announced. The loss of "The Farmer's Wife" from a London stage will be rather like losing a very cherished grandmother whom one has remembered all one's life. The Court Theatre will be lonely without the delicious Devon folk and the roars of laughter from an audience which has for so long delighted in their witticisms.

The Last Performances.

"Lady Be Good" has also announced its last weeks, and "Aloma" gives notice of its last four performances. "Charley's Aunt," too, will retire from the St. James' at the end of this week and go into the oblivion of lost theatrical characters for another year. Saddest of all is the announcement of the last four performances of this season of "Treasure Island." But Providence possesses the gift of alchemy, for our sorrow will be turned very shortly into your joy, since Mr. Bourchier will bring "Treasure Island" to South Africa within a month or so. Pinero's play, "Trelawney of The Wells," will end its latest revival this week.

Some New Plays.

Those are the farewells, but there are one or two welcomes to be added. The first is Shaw's "Pygmalion," the play made so popular by the Macdona company in South Africa. This revival will be at the Kingsway with Gwen Ffrangcon Davies as Eliza.

"My Son John," with Billy Merson in the lead, has cut its first tooth, and looks as if it will stay at the Shaftesbury until it has a whole set. "The Constant Nymph" continues to be true to its name and plays to packed houses nightly.

Another new play is "Lost Property" at the Duke of York's, a Jewish comedy by that well-known dramatist, Ben Landeck. We are promised, too, a revival of "Juno and the Paycock" by the Irish Players at the Criterion Theatre. The accompanying photograph is of Edmund Gwenn, who plays the part of the old diarist, "Samuel Pepys," in J. B. Fagan's play, "And So To Bed." This has proved, contrary to pessimistic predictions, what might be called a howling success. It is beautifully acted by Edmund Gwenn, Yvonne Arnaud and Allen Jeayes.

Edmund Gwenn.

The Joker.

Next week we are promised a new play at the Royalty, produced and acted in by the well-known actor, Dennis Eadie. The play is called "The Joker."

To-morrow Mr. Nigel Playfair will add to his long list of old comedies "The Beaux' Stratagem," by George Farquhar. The play will be doubly attractive in that it is produced by Mr. Playfair himself, and a long cast of famous people is headed by Edith Evans.

At the Ambassadors.

The curious procedure of giving an extra matinee of "Escape" and closing the theatre on Monday nights is being adopted by the Ambassadors. The reason for what seems an eccentricity is, however, obvious enough. The booking for matinees is very heavy, and an extra matinee is called for. But "Escape" is written with an unusually long part for the leading man—Nicholas Hannen, who is on the stage for almost the entire play—and nine performances a week would be too heavy a strain for him.

Noel Coward has actually written another play! This is called "The Marquise," and Marie Tempest will shortly appear in the name part.

The Ghost Train.

"The Ghost Train" still steams its way through the emotions of thrilled audiences at the Garrick. This is the picture of pretty Edna Davies, who plays the part of the newly-married bride who has to spend her wedding-night in a railway waiting-room. I believe that about the middle of this year "The Ghost Train" will steam on to the platforms of South African Theatres.

Edna Davies.

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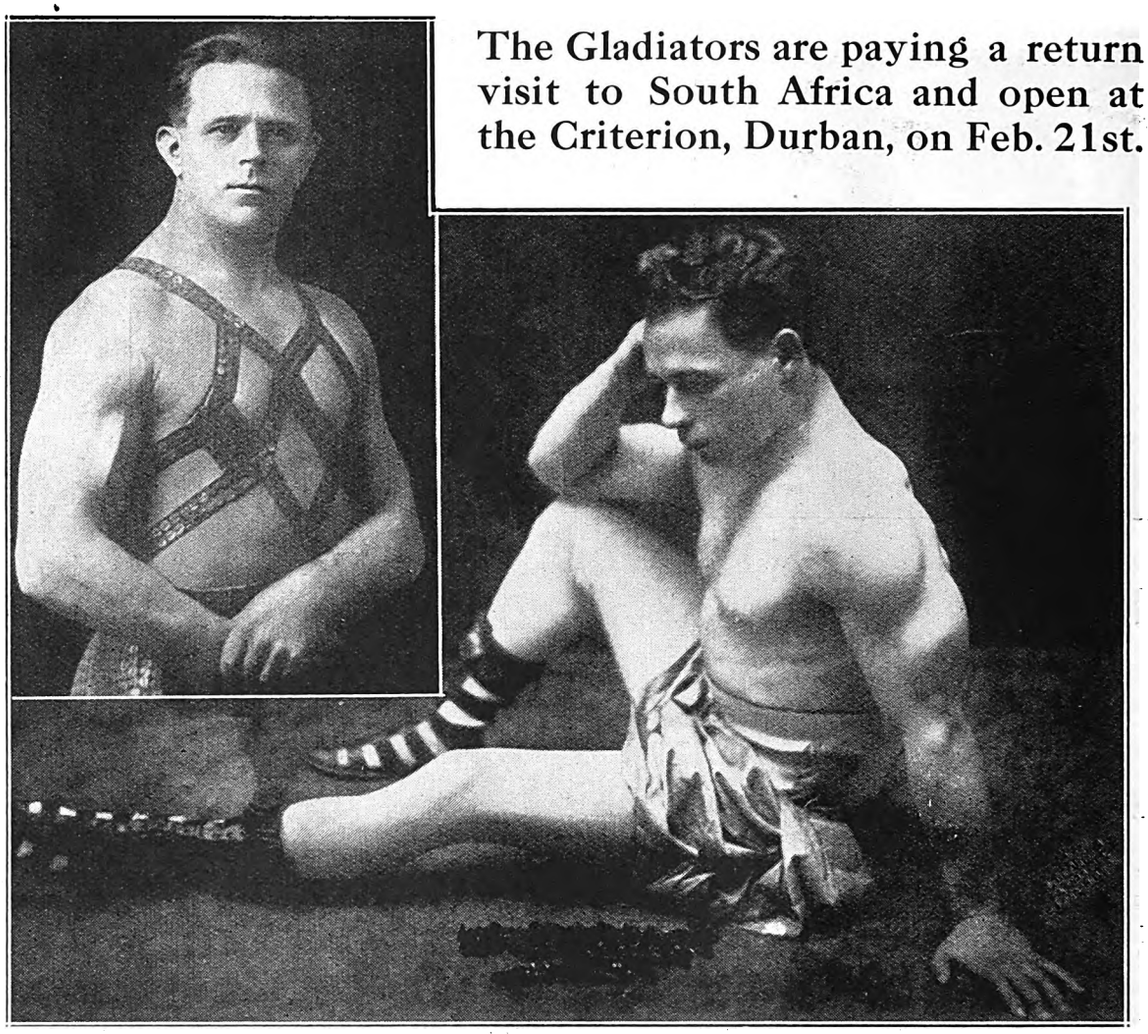

The Gladiators are paying a return visit to South Africa and open at the Criterion, Durban, on Feb. 21st.

Lea Russell and Dora Dawn.

Dora Dawn, the fair-haired contralto who forms half of the act of Russell and Dawn, has had from childhood a most varied career.

Having made her first appearance in Australia, her Native land, singing "Alice Ben Bolt" in "Trilby," she was soon touring her own country, New Zealand, and South America with such eminent artists as Kubelik, Paderewski and Backhaus. Then she went to New York, where she was engaged by the Shubert Brothers for musical comedy, in which she stayed over two years. Later, she went to England, and from thence went to the Continent, and shortly afterwards to Russia. "I was there before the war," said Miss Dawn, "and I could enlighten many people who think that barbarous conduct only occurred during the war and after it. Even in these comparatively early days the simplest quarrel had often for its sequel a dash of blood. One day when I was driving with a friend, our droski was seized and we and the driver were cast into prison. I was told later that the dungeon in which I was housed was that usually used for royal prisoners. That high honour, however, did not make me feel any happier. The cell was about six feet square, and there was hardly any room to lie down. The only opening was one through which the tide, when risen, came in and drowned the unfortunate occupant. I shivered as I saw the black river rising and rising towards the grating, knowing that when I was drowned I would most probably be eaten by the large rats which infested the place, and no clue would ever be found of my unhappy demise. Imagine my horror! However, I started singing to keep up my courage, and it was my voice which saved me. The song attracted the notice of one of my guards, who entered, and literally fell at my feet. I thanked heaven that I had been lucky enough to have a musical warder, and persuaded him to put my case before the authorities. Eventually I was released, and I cannot tell you how many prayers I sent up in thankfulness at not having received the fate of so many other inhabitants of the dungeon. To this day I do not know why I was seized. I was very interested on returning to Moscow and Petrograd after the war to see the magnificent opera houses bereft of the brilliant uniforms and the gorgeous dresses of the Russian nobility, and filled even to the royal boxes with ordinary workmen, many of them without any collars."

The photographs of Lea and Dora are on page 3.

MILKA & VELMA SUCHARD'S CHOCOLATE

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The eye of Hollywood is ever open to find new beauties. Here is one of whom you will learn more anon.

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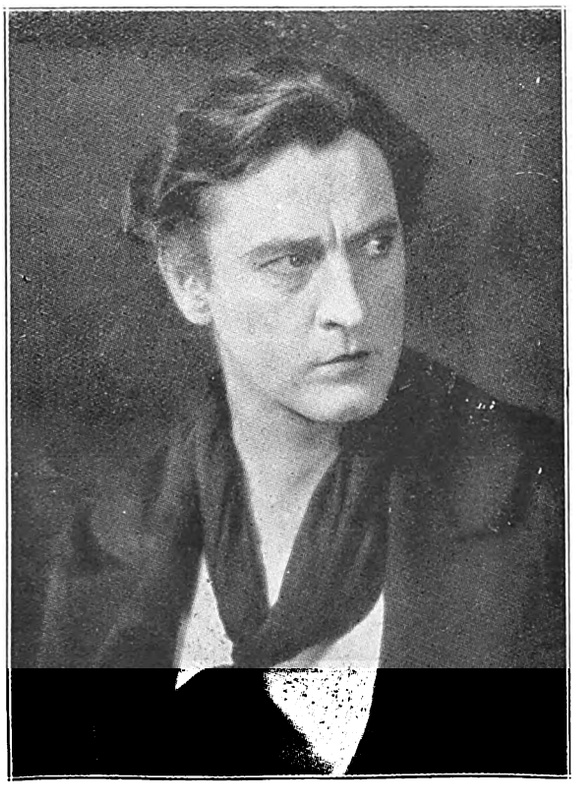
BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Ever seen a Motion Picture Actress without a pet? Neither have we! Here is Mabel Normand, the one and only Mabel, with her pet dog "Henry."



The Sea Beast.

"Moby Dick" is a story of the New England sailors of 1840 who took their fast clippers throughout the world in the hunt for whales. And each whale in those days meant a fortune for the traders, for the whale supplied an endless number of necessities, but especially the oil that was needed for lamp lighting.

The adventures of these whalers reached epic proportions in Melville's telling of them. With simple accurary he had portrayed the rugged heroism that had conquered the terrors of the sea, but his was a simplicity that mounted up to magnificence in its picture of the lives of brave men.

As Barrymore read, he saw himself acting the central character; the tremendous character of Ahab Ceeley. He felt the compulsion to do this character on the screen, just as he had felt the compulsion to do "Hamlet" on the stage. And he promised himself that as soon as he returned to the screen "Moby Dick" would be his first picture.

In its screen form, "Moby Dick" became "The Sea Beast," and, in "The Sea Beast," John Barrymore seems to have achieved everything that his imagination pictured; his finest performance in his greatest photoplay.

"The Sea Beast" is arousing great enthusiasm at the Bijou, Johannesburg, and will also be shown at the

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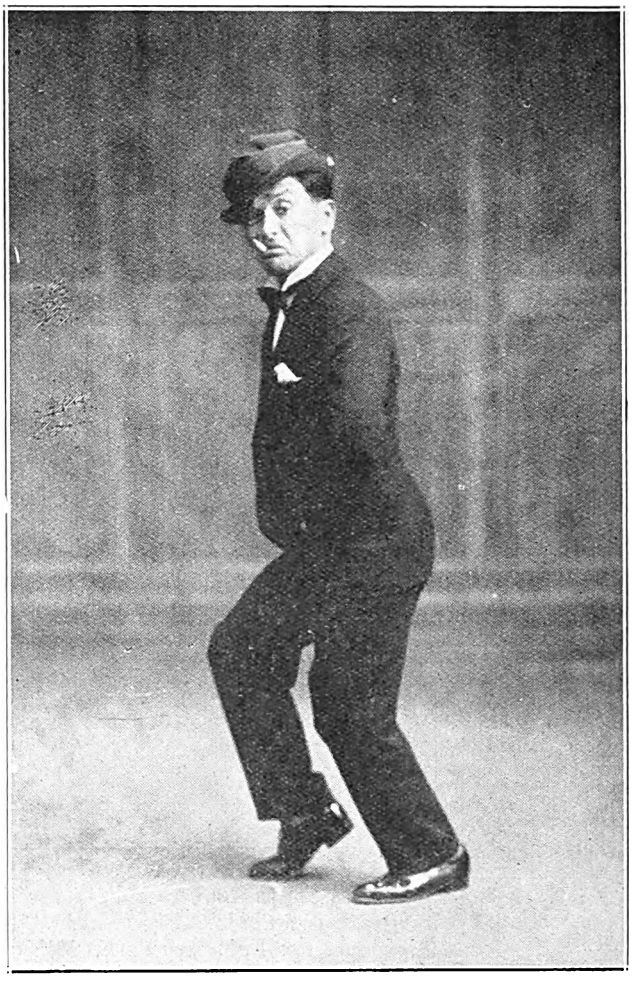
"Bobbie"—



—and Nat Mills.

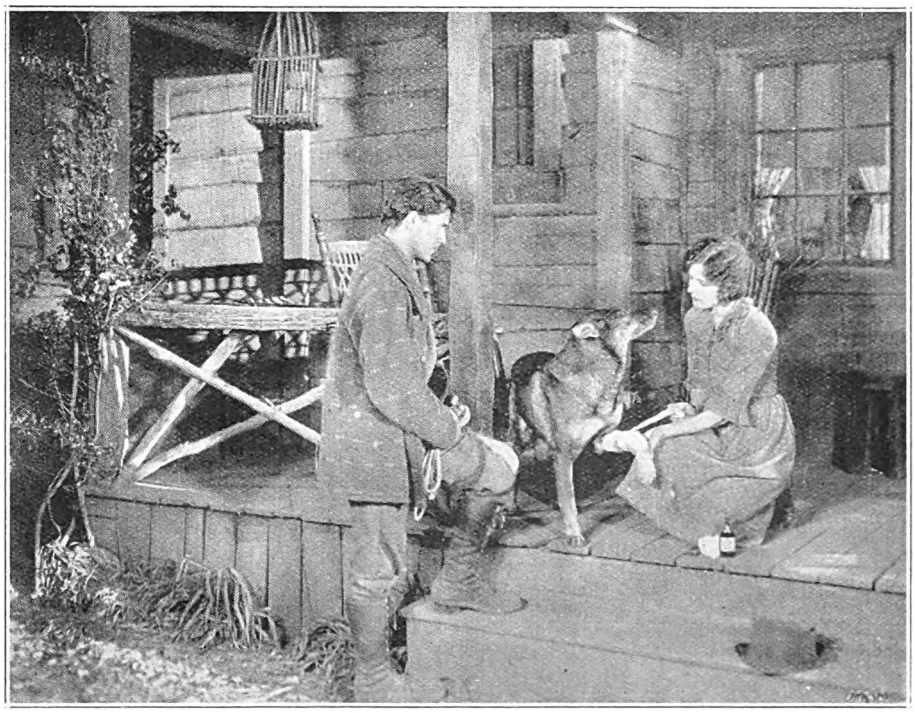
[Photos: Akkersdyke.

Nat Mills and Bobbie.

Nat Mills and Bobbie are newcomers to South Africa, but, to use Bobbie's own phrase, "We won't be newcomers for very long. Nobody can beat us in getting used to a place quickly. We adore new places and transform them as quickly as possible into our own home town."

The present act which they are performing in South Africa originated in rather an amusing way. Nat Mills and Bobbie Macaulay—to give her her full name—were both dancing in the same cabaret, but not actually working as partners. One day, and again I must use Bobbie's words, "We were fooling about during a rehearsal, dancing and singing and making up special little bits of our own. It so happened that a manager saw us performing our impromptu act and told us that if we could do the same thing on the stage, he would book us immediately. Of course, we up and said that we could do it, and he forthwith engaged us. That's how the act started."

The act, by the way, comes to the Empire, Johannesburg, on February 21st.



A scene from "Hero of the Big Snows," coming to the Grand Bioscope, Capetown, on February 24th, 25th and 26th.

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Jealously is the motivating force in this sprightly tale of a woman who feared her husband was fickle. The film? "Everyman's Wife," coming to Wolfram's Bioscope, Capetown, on February 24th, 25th and 26th, and featuring Elaine Hammerstein, Herbert Rawlinson, Dorothy Phillips and Robert Cain.

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From London comes news that Lily Browse, so well known in Johannesburg, has passed her intermediate examination in the Cechhetti Syllabus. It is always gratifying to hear of a South African girl doing well, and we heartily congratulate her.

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Cristiane and Duroy, the chic French dancers, will appear at the Tivoli, Capetown, on February 23rd.

Johnson and Johnson.

Johnson and Johnson, a new act shortly to be seen in South Africa, are not only excellent and rib-tickling comedy jugglers, but are in addition marvellous quick-change artists. Who on seeing Johnson come on to the stage in the costume of an eccentric tramp, would dream that he would return a moment hence dressed in immaculate evening clothes.

Those—and there are many—who are interested in seeing old costumes and acts revived upon the stage will be interested in this clever pair, for their act is a revival of the old type of eccentric burlesque. Johnson, the man, does ball juggling, conjuring and paper-tearing with considerable and amusing aplomb. Every gesture, every expression of his face, the quick up-lifting of his eyebrows, his ridiculous costume, that of a tramp, are all conducive to laughter.

Both he and his partner hail from Denmark, and speak very little English. However, that does not matter; laughter is a language of its own, and a Hindu, a Moslem, and a Highlander, if some strange coincidence drew them together, would understand one another if they were all three able to laugh at a single object.

This act, in spite of being a revival of an old form of entertainment, is full of the most delicious novel touches, which make it a sort of pot pourri of old and new comedy.

"Aladdin."

Everybody who has ever been to a pantomime knows that the wicked magician causes all the trouble. There is not a child anywhere who does not tremble with fear and excitement when he comes on to the stage. Perhaps the wickedest of all pantomime villains is "Abanazar" in "Aladdin," but do not let us say it too loudly in case he hears.

Abanazar starts all the trouble; it is he who gets into league with the demon to procure the magic lamp; it is he who thwarts Aladdin and the beautiful princess Badroulbadour so often during the pantomime, and he who holds such amusing discources with the widow Twankey. Almost up to the end we fear his spells will vanquish everybody. But the wizard himself is at last vanquished.

"Aladdin" is in Captown, and opens at the Grand Theatre, Fort Elizabeth, on February 22nd to the 26th, and all the children, and many of the grown-ups, too, will say that this pantomime is the best they have ever seen, and Abanazar, played by Fred Wolgast, will put more fear and excitement into your hearts than ever Abanazar did before. Mr. Wolgast is too much of an artist to play for sympathy; he makes his wizard a most terrible being, and children of the audience get thrills of fearful excitement whenever he comes on to the stage. Off the stage without his grisly make-up of the wizard, a milder person than Mr. Wolgast simply does not exist.

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Racing Notes.

By "Observer."

B. Carslake, who again wintered at Durban, but this year paid a visit to the Rand, is on his way back to England, to be ready for the opening of the season.

One of our Rand bookmakers in Lew Selby has decided to try his fortune in England, and leaves on Friday by the s.s. *Arundel Castle*.

Racing is booming in Rhodesia, and last month the Mashonaland Turf Club, whose headquarters are at Salisbury, declared a dividend of 10 per cent. for the year ending December 31.

The annual general meeting of the Johannesburg Turf Club is to be held on Thursday, February 24, and that of the Pony and Galloway Club on the following afternoon. The Turf Club list remains full, but the Pony and Galloway Club require another steward to fill their quota of officials.

Mr. W. L. Randall has gone to Durban, and taken with him his jockey, Ike Strydom. The team with which he hopes to pay the expenses of the trip, comprises Sun Lad, Warren Lodge, Dolores and Satillo, but they are not a very imposing quartette.

G. Askew has of late put on weight to an almost alarming extent, and he now rates as about the heaviest jockey riding on the Rand. This is a serious handicap, but given a chance, Askew can ride with the best of his confreres, and at Turffontein on Saturday he rode three winners. W. Holme was a good second with a winning double.

Some time ago the Authorities notified that they would not give the required official sanction for any more charity meetings to be held on spare Wednesdays within the metropolitan area of the Rand. They, however, have made an exception, for on Wednesday next the Eastern District Sporting Club are holding a charity meeting, the proceeds of which are to be divided between H.R.H. Princess Alice's Child's Welfare Fund and the local Benoni Child's Welfare Fund. As the cause is such a good one, it deserves the fullest support of our racing people.

Sophie, eldest daughter of Mr. A. H. (Harry) Myers, the well-known racehorse owner, is to change her name to Mrs. Jack Segal on Sunday evening. Jack at one time played full-back for the Rangers Football Club. After the ceremony, which takes place at 7 p.m. at the Wolmarans Street Synagogue, the friends of the bride and bridegroom are to wish them luck in a bite and sup at the Selborne Hall. The invited guests have been notified to bring their best dance clothes with them.

Until a month ago, it looked as if the bad luck of George Marcus was heading him towards the bankruptcy court. His best friend, Narrow Gauge, was off the rails, owing to the respect accorded him by the handicappers, and nothing else in the stable seemed able to win. A few weeks ago the hoodoo was lifted, and George can again raise a smile, for Calm won a couple, Charmer three races, and Charlie's Choice and Castro added a race apiece to the Capetown owner's total. The last-named won the £600 Western Province Nursery on Saturday at Milnerton.

Those interested are reminded that the acceptances for the Benoni St. Leger, the last of the season's classics, and to be run on March 5, are due to Saturday. It will not be a high-class field, and reviewing the lot of moderates left in, one wonders more than ever why our breeders do not secure an engagement for any of their youngsters who, on breeding, have any pretentions to staying. Our present-day three-year-olds are not world-beaters; in fact, they are very moderate, but one could name off-hand half-a-dozen that could beat the lot left in had they only been given the engagement in the Leger, which carries a stake of £500 and each year practically goes abegging.

Fred Murray was the cat among the pigeons on Saturday, when out of a card of eight events at the Pony and Galloway Club, he won three and ran second, beaten a neck, in the other. And what is more, the Booysens trainer had only four runners from his stable. These were Polinax and Adamah in his own colours, and Wrinkle and Miracle in the white jacket and blue cap of Harry Silberman. Had Miracle fulfilled his contract and made the Booysens success read four starters, four winners, the ring would have known all about it. As it was his defeat by the 14 to 1 chance, Welsh Harp, made all the difference in the world to backers, who, in the main, plumped for Miracle.

Rand jockeys seem to be in demand in England, where E. Forsyth and C. Ray have had their retainers renewed for the coming season, and G. Walsh has also gone back to resume riding in the land of fog. The latest to be offered a retainer is L. Hammon, and the owner after the services of our crack is the American millionaire, Mr. W. A. Read, who have a big bunch of horses in commission, perhaps eighty in all. These are scattered in different stables, the majority being trained by T. Foster and Capt. Gooch. Foster, himself an ex-Rand jockey, wanted C. Ray to sign up with him for 1927, but the cabled negotiations fell through, and Cecil is staying on with E. T. (Tim) O'Sullivan, who trains for Mr. James White. Tim is an Australian, and he it was who took the late Les Darcy to America, where he died before having a fight. But to return to L. Hamman. So far he has not accepted the retaining offer of Mr. Read, who included an alternate, that of going to America, where he has another big and powerful team of horses. These are now being trained by Mr. J. Russell, who, of course, was the trainer of Pamphlet, and who was for years leading trainer in South Africa. Hammon served his apprenticeship with Russell, and any boy who has been under "Sunny Jim" is always keen to return to him, and this may influence him sufficiently to choose the American venture, although otherwise he would have preferred to go to England. For the sake of South African racing, it is to be hoped that Hammon will turn down both offers, for he is a jockey we can ill afford to spare.

With a card of eight well-filled events, the Eastern District Sporting Club should be assured of a successful day's racing on Saturday. The first race is set down for 12.40 p.m., and the double tote will operate on the Boksburg Handicaps, (A) and (C), to be run at 3.15 and 3.55 p.m. respectively. Should they survive the acceptances, the following may be worth following:—

12.40 p.m.—Maiden Handicap. Six furlongs.
1, Suzanne; 2, Romany;; 3, Tract.

1.15 p.m.—Stewards' Handicap. Five furlongs.
1, Pitpoint; 2, Caisson; 3, Nicolette.

1.55 p.m.—Galloway Plate. Six furlongs.
1, Beth; 2, Fanora; 3, Harebell.

2.35 p.m.—Boksburg Handicap (B). 1¼ miles
1, Merry Lege; 2, Permintor; 3, Grey Pietri.

3.15 p.m.—Boksburg Handicap (A). One mile.
1, Mr. A. E. Passmore's elect; 2, Vesper Bells; 3, Levana.

3.55 p.m.—Boksburg Handicap (C). Seven furlongs.
1, Baby's Nature; 2, Greek God; 3, Lamplighter.

4.35 p.m.—Boksburg Handicap (D).—Five furlongs.
1, Cardinal's Queen; 2, Cardinal's Park; 3, Noble Lind.

5.10 p.m.—Junior Galloway Plate. One mile.
1, Wrinkle; 2, Aunt Micawber; 3, Nestor.

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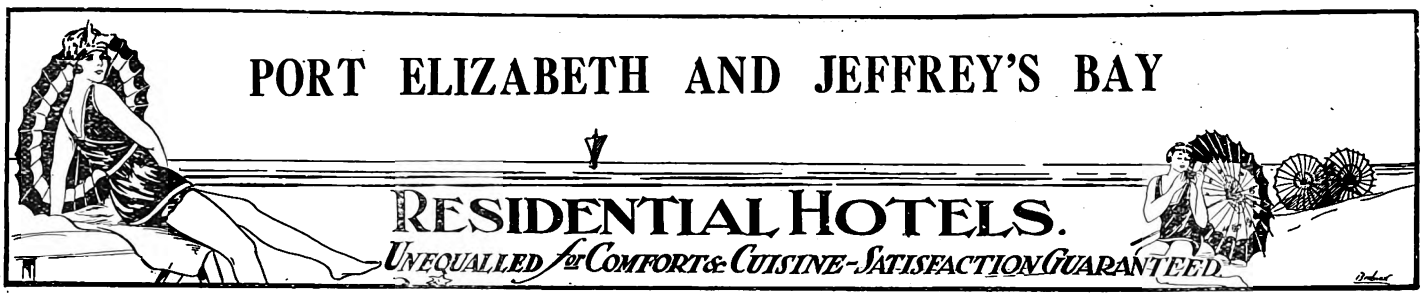

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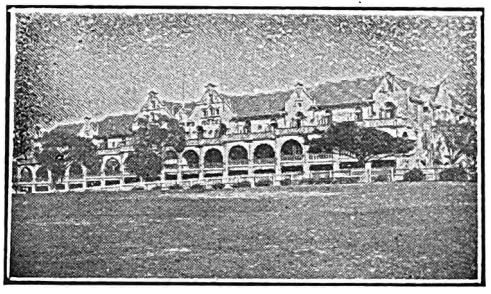

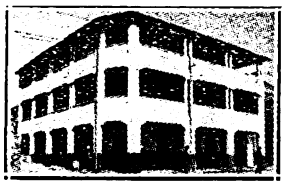

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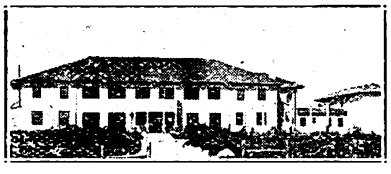

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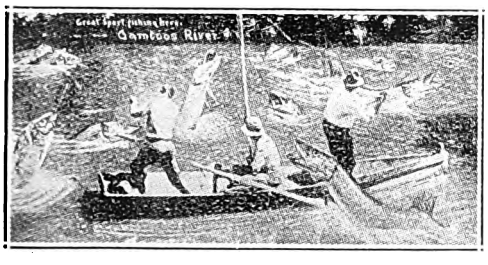

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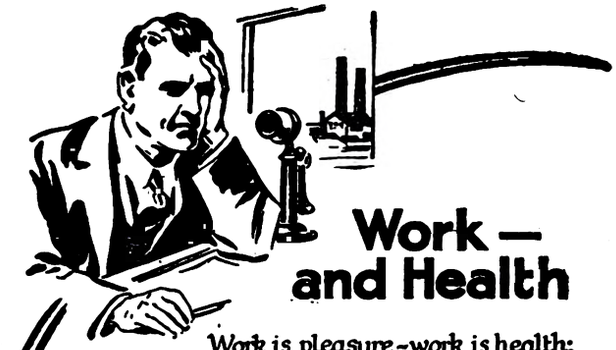

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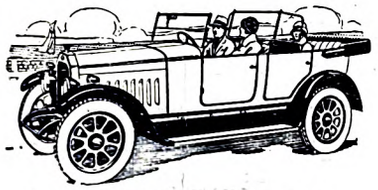

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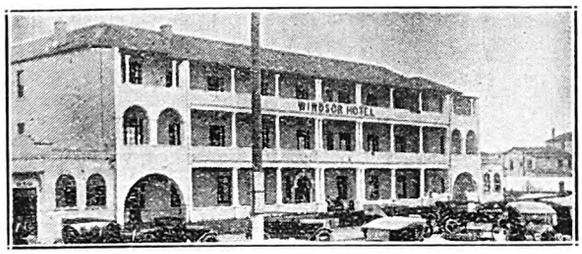

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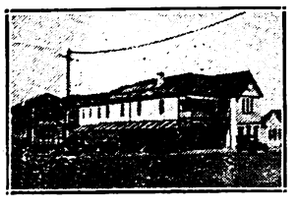

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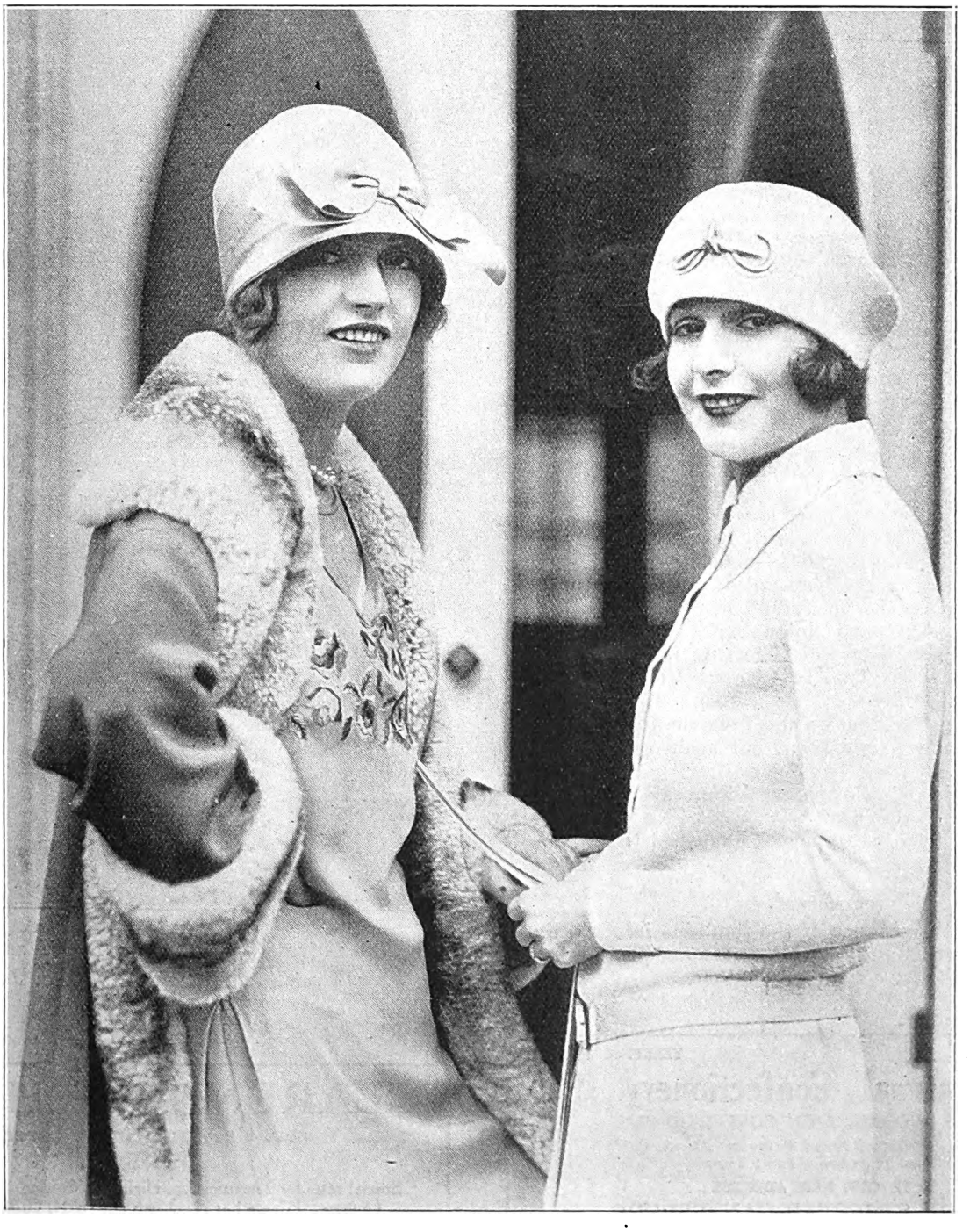

Norma Talmadge and Marion Davies.

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How Treasure Island came to be Produced.

By Arthur Bourchier.

An interesting story of how "Treasure Island," which has been produced at Christmas time in London for many years now, came to be dramatised is told by Mr. Arthur Bourchier, who has just played his famous part of "Long John Silver" at the Strand Theatre in London and has sailed for South Africa. It was "Long John Silver's" farewell to London for a little time, since he is to open in Johannesburg next month and thrill children of all ages there with terror and delight.

"It seems," said Mr. Bourchier, "that I was predestined to play in a dramatised version of the story, because it has more or less pursued me since I can remember."

In the Garrick Club.

"Years and years ago I went into the Garrick Club one night and found Irving, Bram Stoker, Toole, and others I can't remember at the moment, talking about 'Treasure Island.' Bram Stoker was trying to persuade Irving to stage it and play the part of 'John Silver.'

"Irving confessed to me in an aside that he hadn't read the book, and, as he had given the others the impression that he had done so, it fell to my lot to prompt him and help him cover up his ignorance on the subject.

"Before I left him that night, I ran into my father's house and got a copy of the book for Irving, and by the evening of the next day, of course, he had read it."

Irving was quite enthusiastic.

"He was quite enthusiastic about putting on the play—in which, incidentally, he offered me any part I liked, and I suggested Captain Smollett—but when it came to the point, Ellen Terry and others used all their power to dissuade him, saying that he would not succeed in a play without a feminine or 'love' interest.

"The next time I heard of 'Treasure Island' as a play was when I was with Tree in 'Henry VIII.' and other Shakespearean plays.

"It was suggested that he and I should do it, and he in his turn was tremendously keen, but again other counsels prevailed.

"'A play without a love scene,' they said. 'No good,' and Tree abandoned the idea.

"Then, about five years ago, I happened to mention it to my wife.

'Just the play for you!' she exclaimed.

"Somehow the absence of the feminine interest didn't seem to strike her as an obstacle—and I am pleased to say it doesn't seem to strike the public either.

"What is the age at which children appreciate 'Treasure Island'?" says Mr. Bourchier. "I always say it's a play for children from nine to ninety," he added.

"You know that it was not written originally for publication. Stevenson wrote it for his step-son, who requested him to write something 'more interesting than his usual stuff; something about pirates.'

"'Treasure Island' was the result, and it is quite as popular with the old as with the young.

"Gladstone picked it up one night when he returned from the House tired out. He did not put the book down until he had finished at daybreak.

"I think that's how it affects most of us when we get it for the first time; we can't tear ourselves away until the end."

Guy Bates Post as "The Bad Man," the play he will revive on February 28th in Johannesburg.

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Thelma Parr.

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Muriel Montrose.

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Leicester Square.

The New Play at the Royalty, "The Joker,"

Is played in and produced by Dennis Eadie, one of our best-known London actors. It is, as you probably guess, a crook drama and is more thrilling than "The Ringer." Here you see a picture of the actor and producer, Dennis Eadie.

Dennis Eadie.

Good-bye to the Empire.

The night before last I went to the last performance at the Empire, Leicester Square, that old home of vaudeville, which is shortly to be pulled down and made-over into a picture theatre. The play was "Lady Be Good," with Fred and Adele Astaire and William Kent in the leading parts. Many people, to whom the Empire has been the high-water mark of entertainment for many years, were present on this last rather sad occasion. Lovely Adeline Genée, the famous toe-dancer, was there with her husband. Many South Africans will remember that the Empire was often her home in the days when she danced her way into a million hearts. Old James Buncle, who, for twenty-five years, had been thrower-out of undesirable persons, was also there.

For Old Time's Sake.

A young man sitting next to me cried out amongst the speeches which followed the last performance, "Jimmy Buncle, Jimmy Buncle, come along and throw me out once more for old time's sake!" But I think that the thrower-out was too moved to do more than smile benevolently upon the young blood. Mabel Russell, now Mrs. Hilton Philipson, M.P., was also there, doubtless remembering her own days on the Empire stage. Greybeards were present in scores, and they cheered wildly after "Auld Lang Syne" had been sung by members of the audience and the cast. It was strange to think that one of London's oldest theatrical landmarks should be sung farewell by a song led by three Americans. Fred and Adele Astaire and William Kent got the spirit of the occasion, however, and sang lustily and with fervour.

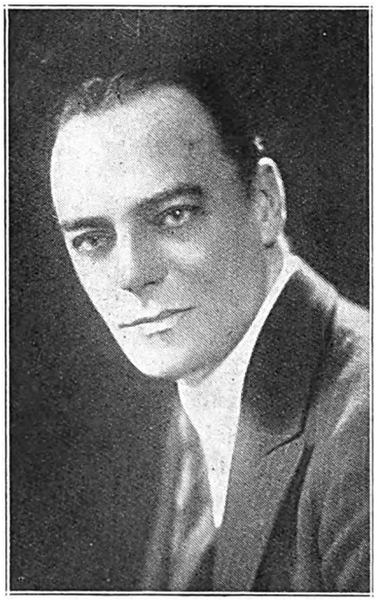
R.I.P., Old Empire.

You have housed many a happy roysterer, and looked upon many jovial days!

Putting up its Shutters.

Last night I saw the boards which bear the names of the cast of "Trelawney of The Wells" being taken down from the Globe Theatre. There is something rather sad in seeing any show putting up its shutters and moving away. The Globe, however, is not to remain empty, for it will be filled by a new three-act farce comedy, called "Give and Take." I will tell you more of this when I see it produced.

I hear that Basil Dean and Margaret Kennedy, the writers and adapters of that very successful play, "The Constant Nymph," are now writing another play together. It is as great a success as "The Nymph," the authors will be rich people.



Edmund Willard.

At the Palace Theatre.

Here you see Edmund Willard, who is now with the "Princess Charming" company at the Palace Theatre. This play has packed audiences nightly, and many people who know, have hopes that it will outrun even "No, No, Nanette."

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A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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Terpsichore.

[*Camera study: Leon Levson.*

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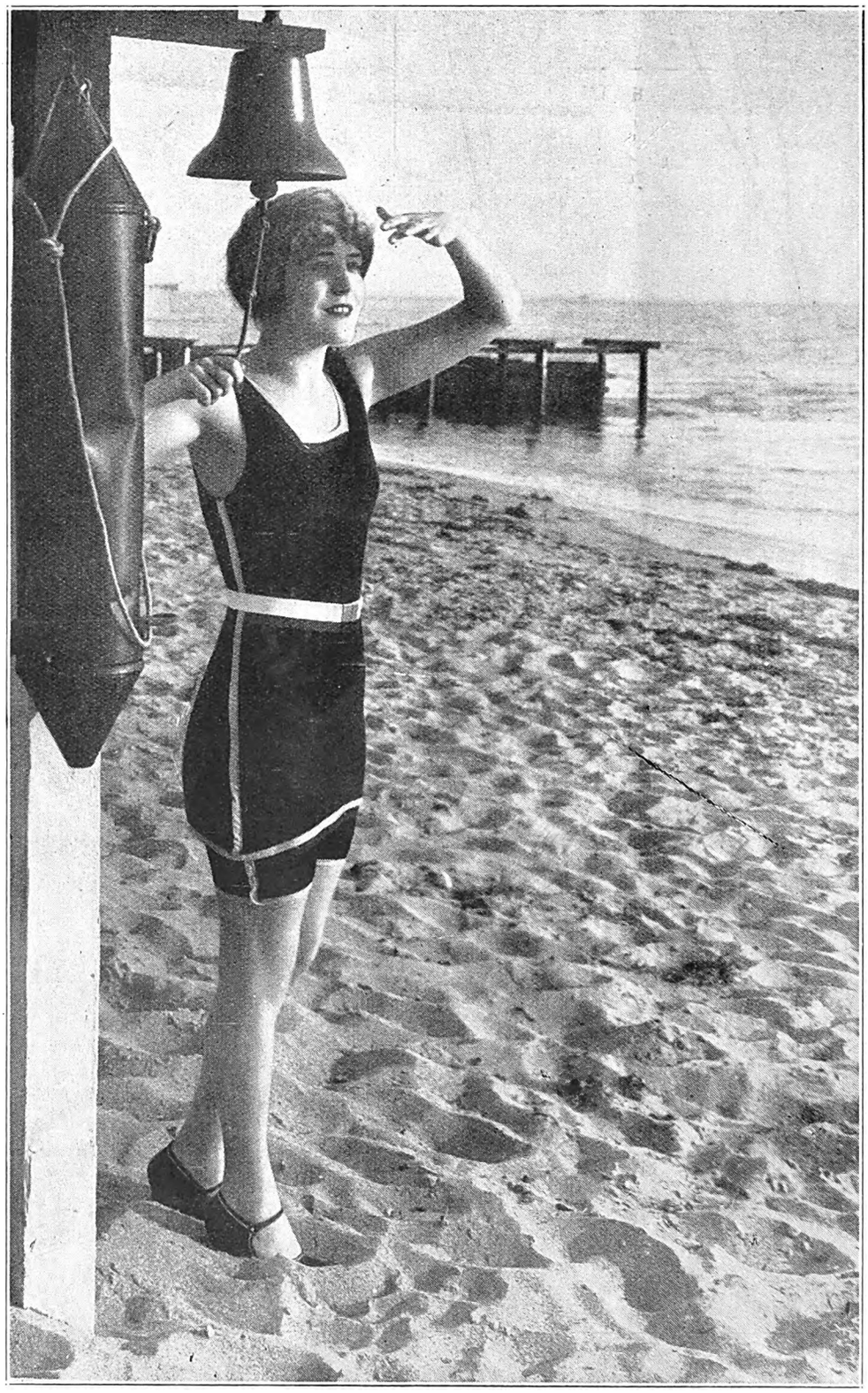

"Hallo, there!"

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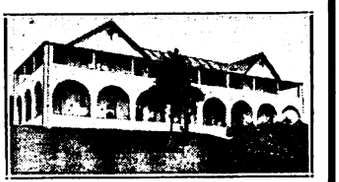
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"Private Izzy Murphy" is to be screened at the Grand Bioscope, Capetown, on March 3rd, 4th and 5th.

Conjuring Accidents.

Having watched Frederic Culpitt "flick" with consummate ease a pile of plates from a table to a "dresser," I ventured to ask him whether he ever had an accident.

"Accident? Certainly. Our professional lives are made up of such troubles. Not that we mind much, for we feel that a conjuror is not judged by the cleverness of his tricks, but by the way he extricates himself from a tight corner."

Culpitt gave a little shudder, so I asked him whether he was thinking of any particularly bad *faux pas*.

"I was," he replied. "As a youngster I was once invited to give a show at the local parish hall by our Vicar, and I arranged that 'the pudding in the hat' should be my sensational feature. I borrowed the necessary 'topper' from the worthy cleric, and left it on a small table near a screen, behind which I had a concealed assistant. Next I mixed a 'dough' of eggs, milk, flour, currants, etc., in a basin, and, having completed this job, picked up the borrowed hat and poured the whole of the sticky mess into it. I daresay you have seen this trick and hated the magician for that smug smile of satisfaction which illumes his countenance at the moment of such villainy. Well, I smiled, too, but not after I had glanced at the hat and found that my assistant had omitted to 'sneak' into the hat an essential fake in the shape of a tin can which should have received the mess! I had to do some hard thinking in the next few minutes, and I was only saved from brain fever by the hearty laughter of the Vicar, who realised my predicament from the blanched expression on my face."

I made a mental vow never to loan my "lid" to any magician, and said, "So much for hat tricks. Do you ever have trouble with live animals?"

"Once I had to travel out of London to a big public school to perform at a Christmas 'breaking up,' and took with me a box containing two rabbits, a basket in which were some doves, and an angler's tin containing goldfish. I got to Euston with five minutes to spare. Jumping from the cab, my assistant dropped the box of rabbits. Off came the door of the 'hutch,' the bunnies tumbled out, then scampered up the platform with the entire station staff in pursuit. It took us fifteen minutes to recover the truants, and on our return to the heap of baggage we found that some kind soul had knocked over the tin containing the 'eighteen carat sardines,' which were lying on their sides gasping for water!"

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W. W. HOY,
General Manager.

Johannesburg,
February, 1927.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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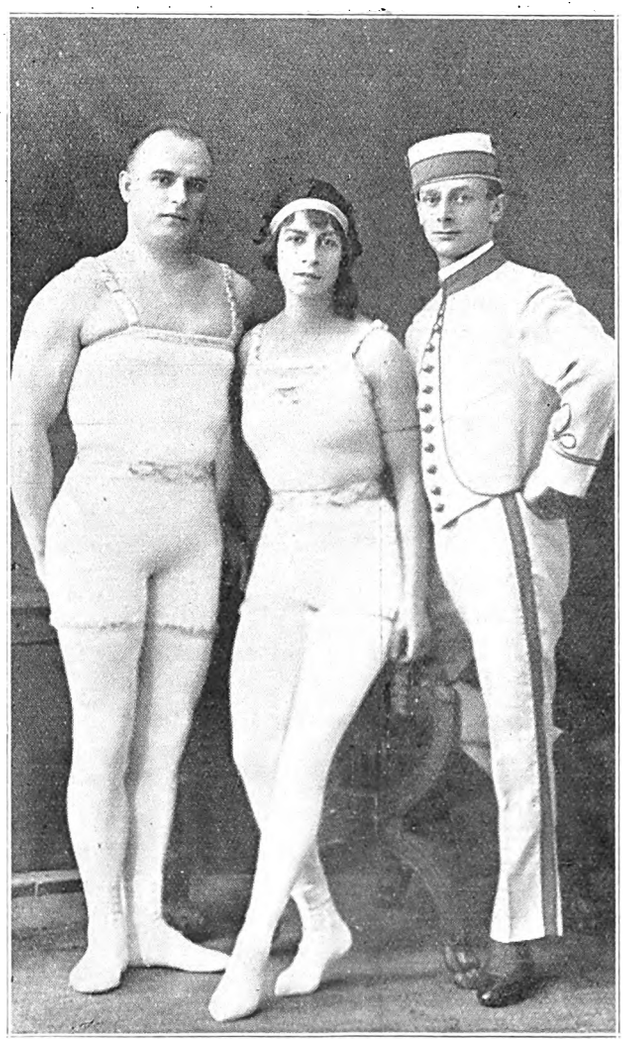

The Flying Flacoris, who appear at the Tivoli, Capetown, on March 2nd.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Paid to Walk on One Leg.

Mr. Arthur Bourchier, the actor-manager, who left London for the Cape on February 18th, gave a farewell luncheon to a large party of personal and business friends at Claridge's Hotel on February 13th. There was a brilliant gathering, many eminent figures in politics, the church, stage and literature being present, including Lord Birkenhead, Mr. J. H. Thomas, Mr. Ramsay MacDonald, Mr. Clynes, the Bishop of Wakefield, Lord Burnham, Lord Donoughmore, Mr. Max Pemberton, Mr. Bernard Fagan, Senator Marconi, Mr. Hope Hawkins and Mr. John Drinkwater. Mr. Bourchier's old university, Oxford, had a special interest in the proceedings, as Lord Donoughmore took the opportunity of presenting the popular actor with a bronze bust on behalf of the Oxford University Dramatic Society.

"*Impressarios Propose But—*"

"I do not know how long my tour will last," said Mr. Bourchier. "It will be my first tour of the Dominions and may occupy two years, but I do not really know. Impressarios propose, but audiences dispose. In any case I am anticipating with the greatest possible pleasure my tour of South Africa."

Referring to some of his recent successes, Mr. Bourchier remarked, in regard to "Treasure Island": "I have been limping on one leg and making more money than by walking on two. 'Treasure Island' proved my old age pension."

To Westminster?

Mr. George Grossmith made a witty speech proposing Mr. Bourchier's health. "To us nomads of the theatre," he said, "the little journey to South Africa is surrounded by less danger and difficulty than, say, a journey to Westminster"—an observation, in view of the host's political leanings, that was greeted with uproarious laughter. Mr. Grossmith predicted a great triumph for Mr. Bourchier in South Africa, and so did Mr. Thomas. Mr. Thomas further told him that his political future would be assured on return "after we have turned out the Tories."

Lord Birkenhead, replying to Mr. Thomas's characteristic speech, said he was afraid Labour would not have a chance to offer Mr. Bourchier a position on his return if was only absent two years.—*The Star.*

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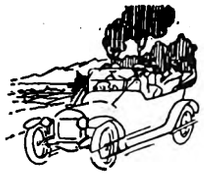
All the Year Round



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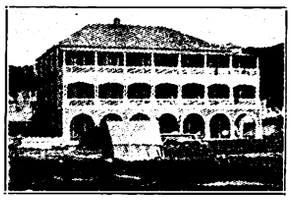

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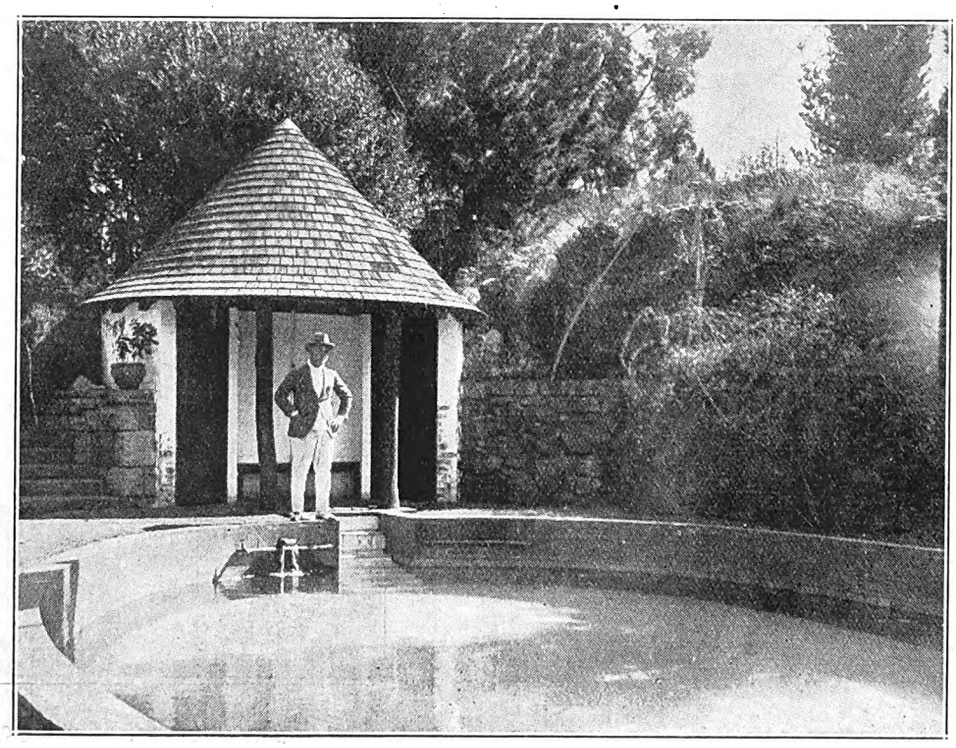

Percy Hutchison, the popular English actor, who is to pay a return visit to South Africa this year, snapped at the swimming pool in Lady Dalrymple's garden, on his last visit to Johannesburg.

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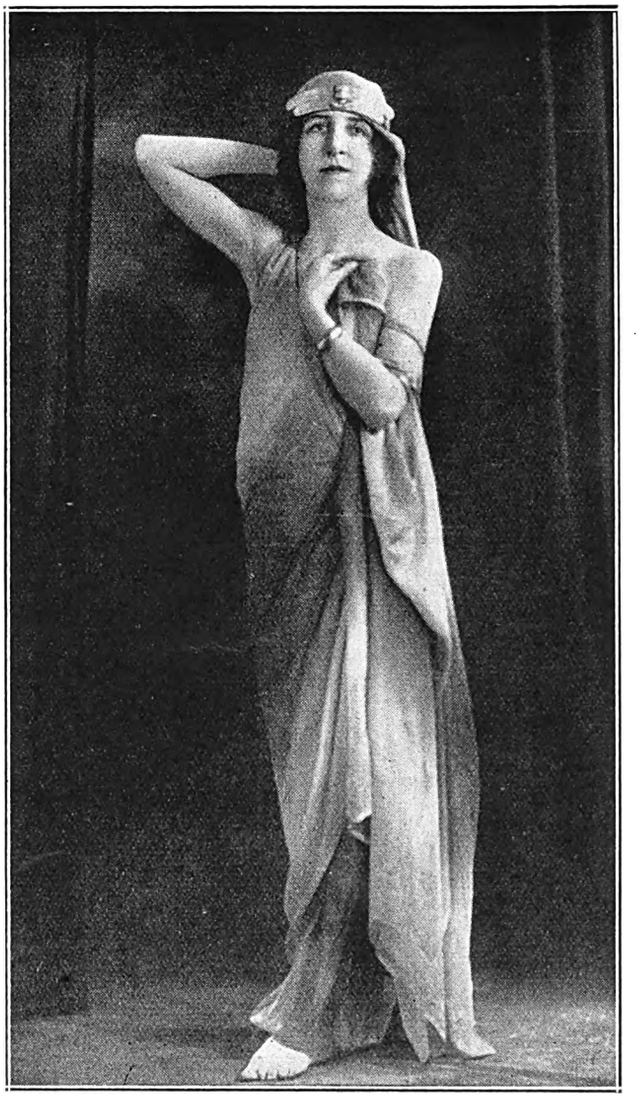

At the Tivoli, Capetown: Frederic Culpitt and his assistant, Miss Glenrose.

Rudayni and Carlton.

It is a far cry from organ playing in a cathedral to popular music in a variety theatre, but Mr. Carlton, of Rudayni and Carlton, has achieved this without any noticeable loss to his musical gifts. As a youth he was trained by the organist of the famous Gloucester Cathedral to follow on in his own steps. But organ-playing possessed no charm for Mr. Carlton; he much preferred the piano, and he left the cathedral close for the wider spaces of the theatrical world.

He tells an amusing story of how he came to be the musician he now is. "My mother," he said, "insisted on me being taught music when I was a child, but I hated playing the piano and would not practice, so my lessons were discontinued. About five years later, however, I went to a picture show, where the unreeling of the film was accompanied by a man by a man at the piano. It seemed to me a wonderful thing that he could play so well in the dark and without any music, and I decided that I, too, would learn the piano again. I took it up, studied very hard, and within six months I was playing in the dark without any music at that same picture show at the princely salary of five shillings a week.

Miss Rudayni, Mr. Carlton's partner, is no less gifted, though her instrument is the violin. A banjolele also forms a considerable part of their musical act, which will be seen in South Africa shortly.

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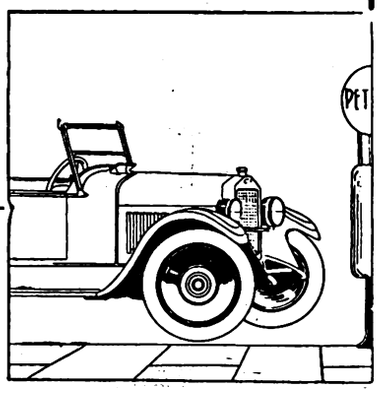

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Guy Newhall, the English actor.

The Flying Flacoris.

An act that seems to be most dangerous and terrifying is that of the Flying Flacoris, the clever acrobatic pair who arrive at the Tivoli, Capetown, on March 2nd. They assured me, however, that their act is as safe as a house. In spite of this assurance it is difficult to believe that, when Madame Flacori swings out on a presumably breaking trapeze over the heads of the audience, she is not in danger of losing her life and crashing down upon the undefended necks of the people in the stalls. But that is just where the cleverness of the trick lies. You hear the trapeze cracking, and it seems to you that it must give way at the next swing, but sure enough Madame Flacori swings back

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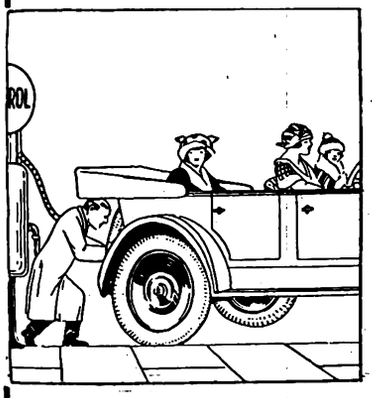

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again to the stage as calmly and as safely as if she were in a garden hammock.

Her partner is no less gifted as an acrobat, but is one of the few strong men who remain in the acrobatic world to-day. You would never believe, looking at this muscular Flacori, that as a child he was thin and puny, and as a youth he was even more so. However, he joined the acrobatic troupe which was being managed by Madame Flacori's father, and a few years of acrobatic work turned him into the giant you see at the Tivoli Theatre.

"I wanted," he said to me, "to join the navy, but I was far too small. When gymnastic exercises resulted in this"—and here he stretched out a brawny muscular arm—"I was too old to enter the ranks. That is what decided me to become an acrobat in real earnest."

Doris Kenyon, the pretty wife of Milton Sills.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE,

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Mr. Arthur Bourchier.

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Arthur Bourchier
and some of
Lady Members
his Company.

Miss Cherry Hard.

Miss Noelle Sonning, who will be leading lady in "At the Villa Rose."

Miss Frances Dillon.

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Ethel Revnell and Gracie West.

Revnell and West.

Revnell and West call themselves "The long and the short of it," and truly they are very well named. Ethel Revnell is the long one, while Gracie West is the short.

You may see by the accompanying picture what a comical association theirs is.

"We are known," says Miss Revnell, "as the two oddments," and indeed no two oddments at a bargain sale could be more widely different than these two human beings.

Each in her own way is an excellent comedienne. Their act consists of dancing, singing and low-comedy. These two are not only comic in appearance, but do not depend on make-up only for their effects. Their dancing is excellent, their comedy of the very best, and for such an oddly assorted pair their team work is admirable.

"How did you come to join up together?" I asked. "Well, it was this way," said Ethel Revnell, the "long of it," taking up the story. "We were both of us booked to play in the same revue, and somehow or other we palled up and became great friends. Naturally, owing to the fact that I am so tall and my partner so short, our going about together caused a great deal of amusement in the company. People were always laughing at us, but we didn't mind; in fact we rather enjoyed it ourselves, and eventually decided to do a comic act together on the stage. That is how the partnership of Revnell and West began, and it has proved since that inception five years ago a very happy and, I may say, lucky one."

"London Love" comes to the Carlton Bioscope, Johannesburg, on February 28th.

The Royal Welsh Male Choir.

The singers in the wonderful Welsh Choir, which opens at Capetown on February 28th, are as follows:—

First tenors: Steve James, John Evans, Isaac Rees, Gomer Williams, David Thomas.

Second tenors: William Morgan, Evan Davies, David Powell.

First bass: George Jones, Dewi Chubb, John Jones.

Second bass: Thomas Thomas, Gomer Williams, Ben Davies, Idris Thomas, David Davies.

Elocutionist: Tom Thomas.

Accompanist: Richard Davies.

Musical director: Gwilym T. Jones.

Secretary: David Davies.

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Do you recognise these as being the same two ladies as on page 26? Here they are seen going for a walk in the country.

[*Photo: Sam Alexander.*

Colleen Walsh (age 3), who won a special prize in the dancing competition arranged by Mdlle. Terpsichore, which took place at the Empire, Johannesburg, last week.

[*Photo: Leon Levson.*

De Biere.

When he was putting on a certain new trick at Maskelyne's Theatre in London, Mr. De Biere, the magician, who is delighting audiences at the Empire, Johannesburg, advertised for "The Ugliest Woman in London," as her appearance on the stage was necessary to his act. The advertisement brought scores of women to the theatre, but Mr. De Biere was forced to refuse the services of all of them because they were not ugly enough. "Most of them," he told me, "were not even ugly. Far from it," he said, "some were almost indecently pretty."

Ugly Women.

I have seen photographs of some of the so-called ugly women. Some of them were, indeed, hideous to my mind, but evidently not hideous enough for Mr. De Biere. He found one at last, however. Her nose gave her the prize—or, rather, her lack of nose. She had small eyes, a round fat face, and a small mouth. Her expression was very pleasant. She said that her mother advised her to try for the post, so there is evidently one parent in the world who does not think "her swan is the whitest."

And the ugliest of them all.

"The Ugly Woman" said, in an interview, that she was very glad to get the job, as she considered it an honour. Eight competitors entered altogether, only three of whom were really plain. One was an actress, and four had found husbands who did not mind their looks. In fact, one of the plainest said her husband would be delighted if she won the competition. This was the funniest "Judgment of Paris" I have ever heard of. Mr. De Biere has not, however, brought his ugly woman trick to South Africa.

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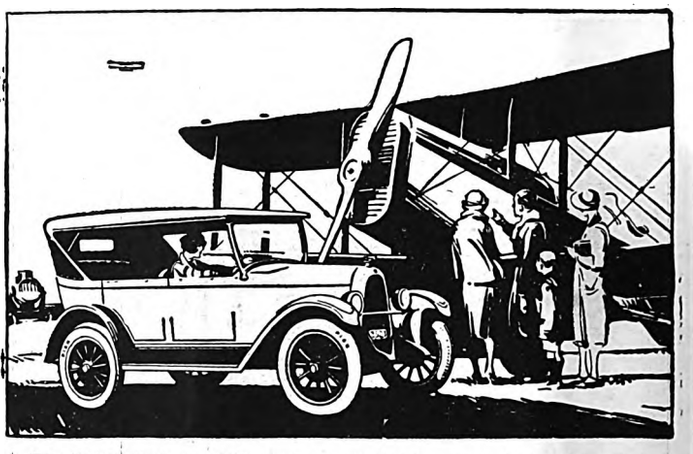

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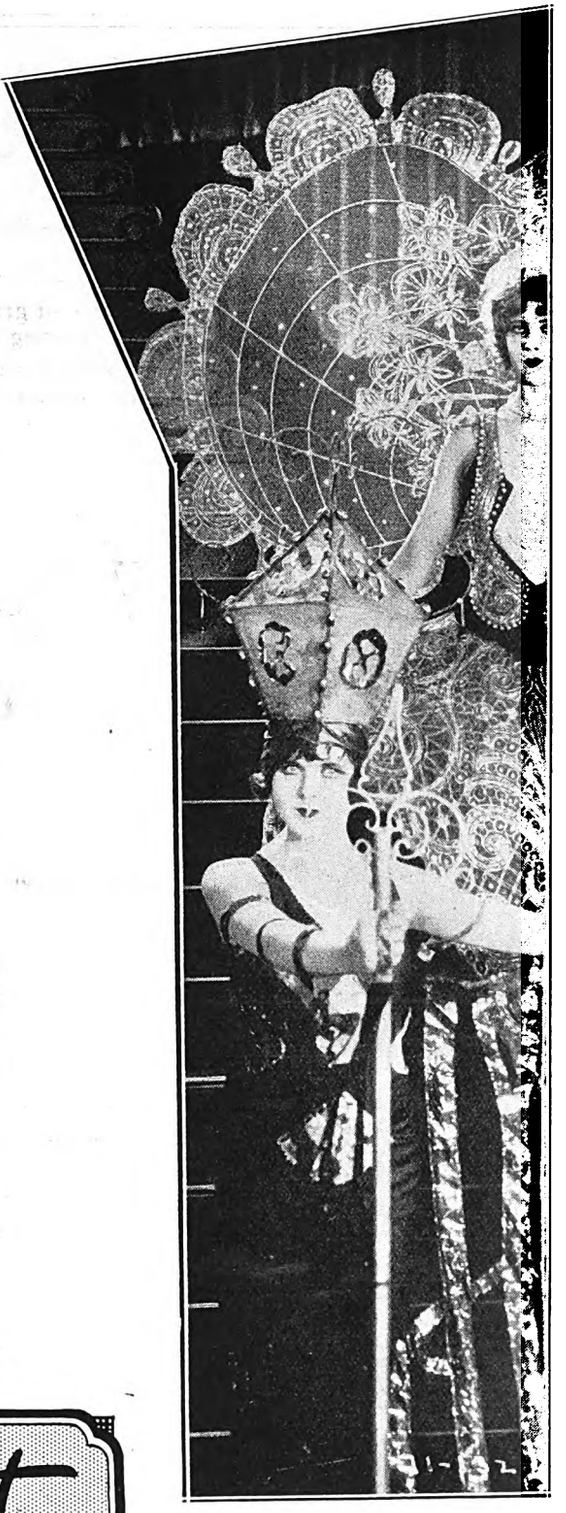
Pola Negri in "Forbidden Paradise," at the Alhambra, Capetown, on February 28th.

Pola Negri was never such a fascinating love-actress as in "Forbidden Paradise," the story of an empress who was mighty in love.



"Fifteen men on a dead man's chest,
Yo! ho! and a bottle of rum."

What a host of memories that melody will recall, to be sure, when Arthur Bourchier, in his first impersonation of Long John Silver, sings it in the first performance of "Treasure Island" in Johannesburg next month.

Excellent though the rest of the cast is, it is Mr. Bourchier's performance which stands out far above the others as a piece of acting to be remembered and treasured for many a long day. Everyone will be convinced as they look at that sinister one-legged figure, with his leering face and even more sinister parrot, that here is Long John stepped straight out of the pages of R. L. Stevenson's immortal romance.

The production cannot be bettered, and will, no doubt, be received with great enthusiasm, by young and old alike.

Hind Sisters and Revel.

Friday Night is ĀMĀMĬ NIGHT

Three bright faces in Wally Revel, Gladys Hind and Alice Hind, who, together, comprise the act of the Hind Sisters and Revel at the Empire Theatre, Johannesburg.

Wally Revel and Alice Hind are making their first visit to South Africa, but Gladys Hind is no stranger to the country, having been in South Africa some years ago in pantomime. All these people have had a varied theatrical career. They were playing in Russia when the war broke out, and had to escape as quickly as possible, leaving all their belongings behind them and arriving in England with hundreds of refugees completely penniless.

Wally Revel tells with delight of his early theatrical experience: "Is it possible for you to believe," he said "that I started my stage life on the large salary of sixpence a week? This was when I was quite a child, and the same princely sum was paid to me more or less regularly for three years. It was a hard school, but marvellous training. At last I drifted out of this early apprenticeship and joined two other boys. We called ourselves "The Three White Diamonds," because we thought our act was particularly bright and glittering. However, at first audiences did not seem to agree on this point, and very shortly the war dissolved our partnership. It was in 1921 that the Hind Sisters and I joined and formed this present act. It seems to me as if we have never stopped dancing since then."

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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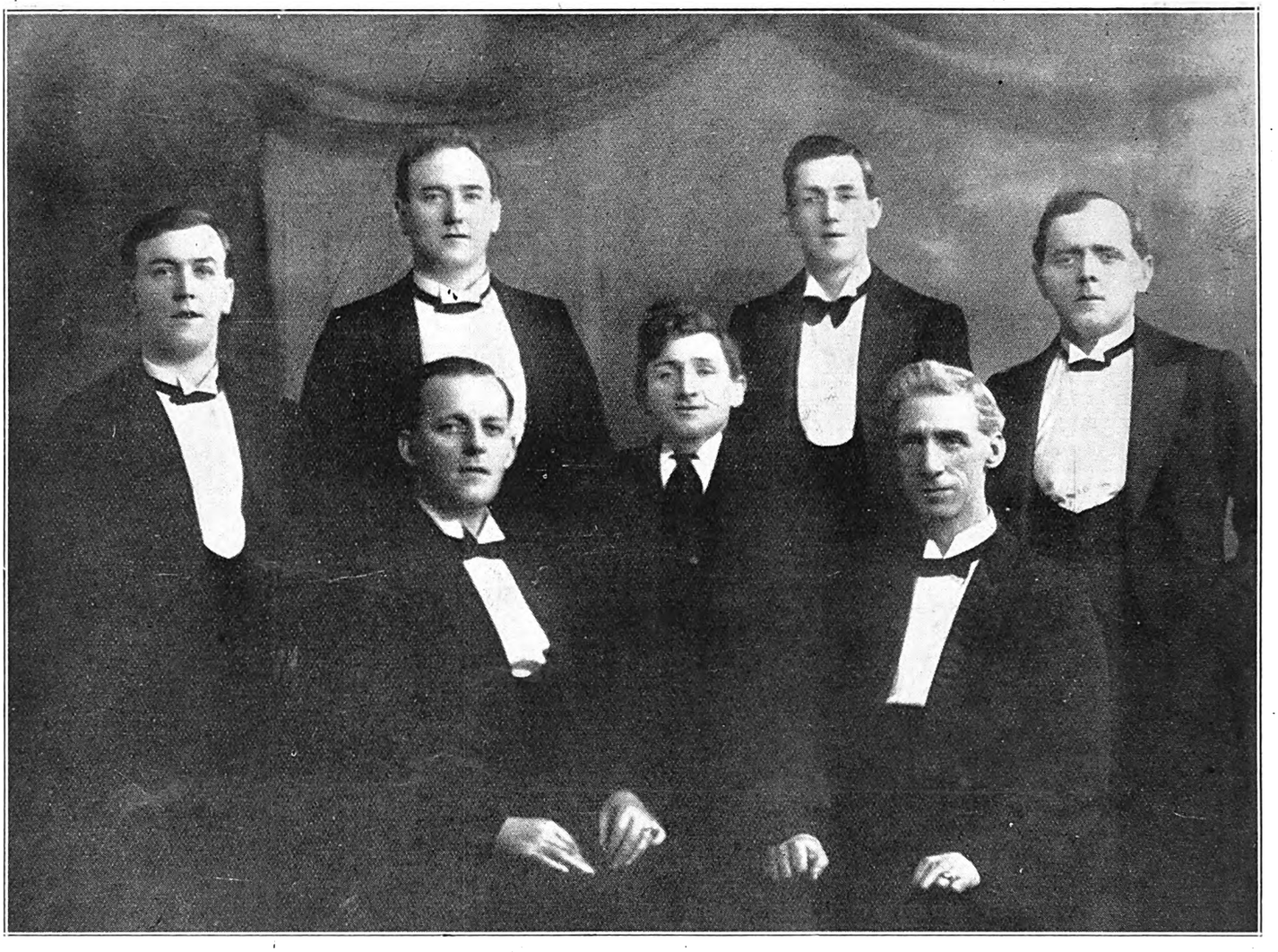

The soloists of the Royal Welsh Choir, who open at Capetown on February 28th, and at His Majesty's Theatre, Johannesburg, on March 8th. There are 19 in the choir.

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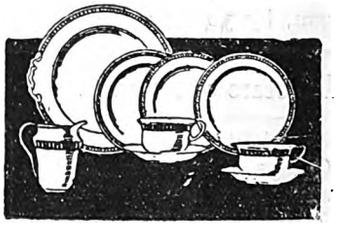

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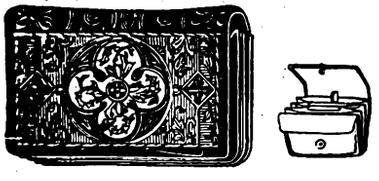

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ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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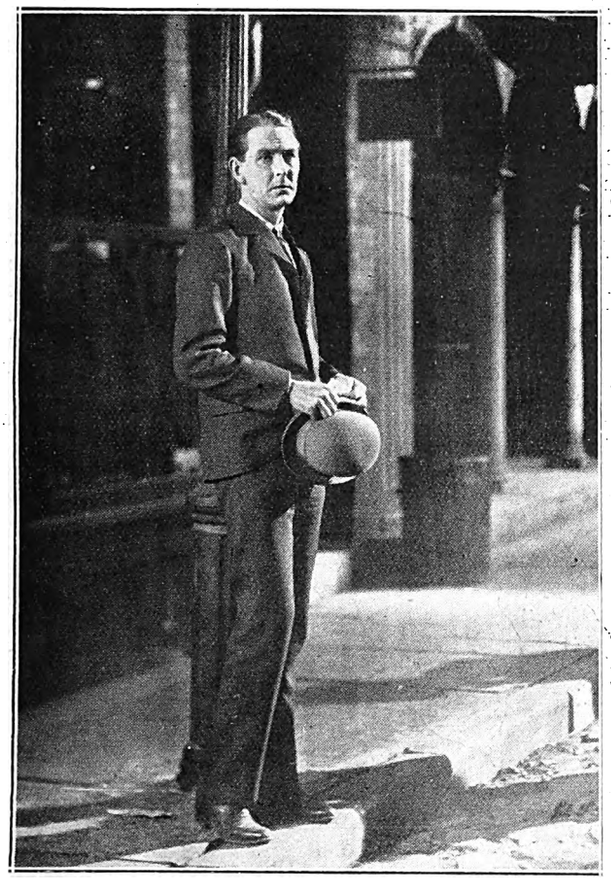
"The Street of Forgotten Men" at the Johannesburg Orpheum.



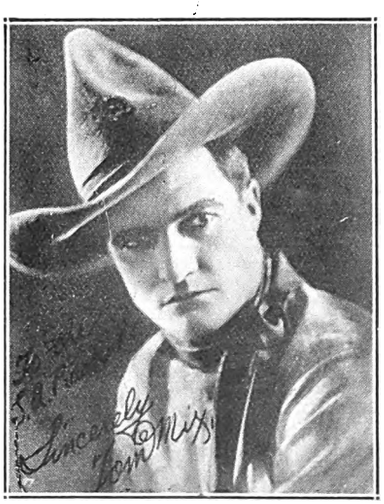
The Bowery in the late 90's!

That was the heyday of romance and sentiment, of simplicity and unsophistication, all of which was reflected in the songs of the period. "Little Annie Rooney," "East Side, West Side," "The Belle of Avenue A"—what memories these simple melodies bring back to the men and women of to-day who were just stepping into mature years when the Bowery was the country's centre of romantic interest.

The Bowery by 1890 had become truly "the street of forgotten men," where the wrecks of life and the dregs of manhood took refuge in obscurity. Existing like the lowest of animals, they wrung from the world a living by every kind of violence, from petty thievery to capital crime.

It is against such a background that "The Street of Forgotten Men," coming to the Orpheum, Johannesburg, on February 28th, was laid, and in it a tale of absorbing interest.

A scene from "Up in Mabel's Room," at Wolfram's Bioscope, Capetown, on March 3rd, 4th and 5th.



Tom Mix.

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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The Gladiators.

Perfect beauty makes one feel ashamed of ugliness. And I never felt quite so ashamed of the lack of real beauty of form in the majority of my countrymen—and women—as I did when I first saw the Gladiators. Their act stands out as one of the most beautiful things I have ever seen.

I pity the men.

I felt intense pity for the hundreds of men in the audience. What must have been their feelings at seeing such perfect examples of beauty and strength in front of them and comparing with them their own round-shouldered, sunken-chested, weedy-limbed figures? I heard an old man behind me murmur, "Beautiful, but very sad." He surely was thinking that nearly every man could, if he wished, more nearly approach the beauty of these figures, but the modern man either fails to appreciate the beauty of perfect development and physical fitness, or is too lazy to look after his body properly.

A service to the nation.

But I believe these artistes will, by making men ashamed of their deformities, do the nation a real service. I feel sure that dozens of men go home after seeing this performance with their minds made up to go in for a course of physical culture. Only a few exercises night and morning, and everyone can become fitter and more beautiful—or, perhaps I should say, less ugly. I know that as soon as I reached home I dug out a little book of Swedish exercises that I had long since cast aside, for I was ashamed of my general unfitness and lack of beauty. And not only did I find the little book, but I started the exercises, and mean to go on with them, too.

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HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

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"In the Inferno."

To attempt to convey in word an adequate idea of the majestic grandeur of Dante's "Inferno," the eye-filling production is futile. As a spectacle—as a spur to the imagination—as a splendid example of unsuspected possibilities now within the power of the motion picture camera it stands unique. It begins and ends with a modern story, which has been skilfully interwoven with the scenes which take place in Inferno.

The film comes to the Grand Bioscope, Capetown, on February 28th and March 1st and 2nd.

Next Week's Calls.

PROVISIONAL TOUR FOR WEEK COMMENCING FEBRUARY 28TH, 1927.

Tivoli, Cape town.—(Opening Wednesday, March 2nd.) Little Betty Wit, Nellie Wallace, Rue Lambert, Ciro Sisters, Three Flying Flacoris, Frederic Culpitt, Dennis Duo.

Empire, Johannesburg.—De Biere and Co., Nat Mills and Bobbie, The Buckleys, Hind Sisters and Revel, Footgers, Russell and Dawn, The Gladiators, Harold Walden.

Orpheum, Johannesburg.—Phil and Phlora, Russo and Bradford.

Grand, Pretoria.—E. Jarrow, Havana Band.

Criterion, Benoni.—Rosslyn and Plant, Graham and Wattie.

Rinko, Maritzburg.—Ted Cowan, Terpsichore.

Criterion, Durban.—Ernest Hastings, Johnson and Johnson, Betty Hobbs and Partner.

Apollo, Germiston.—McCarthy and Khadidja, Bennie Verne.

His Majesty's Theatre, Johannesburg.—Guy Bates Post and Dorothy Brunton in "The Bad Man."

City Hall, East London.—(March 1-3.) "Aladdin," the Wonder Pantomime.

Town Hall, Kingwilliamstown.—(Friday and Saturday, March 4 and 5.) "Aladdin."

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

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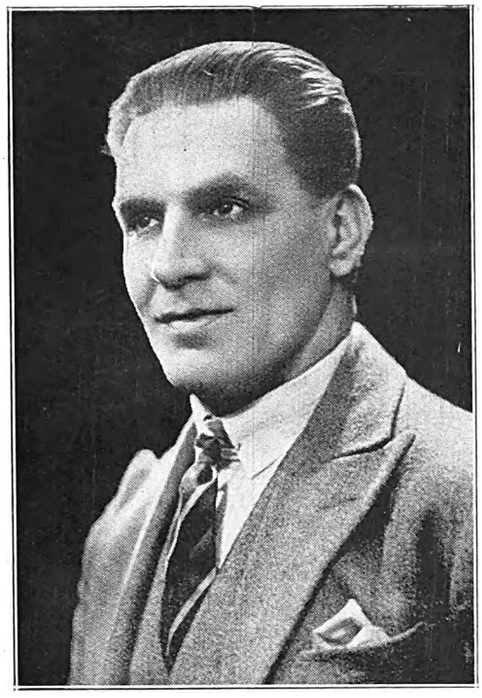
Betty Hobbs and Partner.



Tom O'Dare.

When one sees Betty Hobbs dance, one imagines that all her limbs must be not double but treble-jointed. She has such a clever way of letting all her limbs and muscles sag loosely in the manner of a rag doll. You know how, when one lifts a rag doll's arm, it flops back into position in the most lifeless manner possible. Well, that is exactly what Betty Hobbs does. In fact, she plays the part of a rag doll in the speciality act which she and her partner, Tom O'Dare, will present at the Criterion Theatre, Durban, on February 28th.

There is no singing or talking in the ct. It is composed wholly of dancing, but, fortunately, the dancing is so excellent that one does not miss the spoken or sung word.

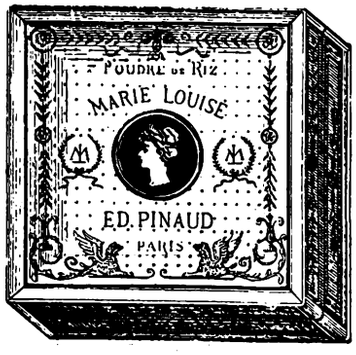
Betty Hobbs.

In addition to their Rag Doll and Toy Soldier act, these two clever people have become famous through their coster dances and their acrobatic stunts.

There are many children in England who remember Betty Hobbs as the old woman with the balloons, who, after dancing most deliciously is carried up and away out of their sight by a handful of red, white and blue balloons. She has become famous also for her marvellous soft falls. This is rather a technical effect and is difficult to explain. I can only say that where most dancers, even the lightest and most delicate of them, fall with a thud, Betty Hobbs drops with a softness and sort of fleeciness that one only associates with rag dolls and sawdust dolls.

Her movements in the Rag Doll dance are perfect. She is dressed in a sort of loose cretonne dress that is typical of most rag dolls. Rag dolls, you see, are known in doll circles for having no figure at all. Every mother of a rag doll dresses her child loosely and carelessly because of this. That is why Betty Hobbs' gown flutters about her and adds to the general effect of soft floppiness.

Pola Negri has her hair bobbed in a scene in "Forbidden Paradise," coming to the Alhambra, Capetown, on Feb. 28.



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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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At the Bijou.

"Mademoiselle from Armentieres."

"No! No! I am not a spy! What I did, I did for France."

"You see! I told you I could explain everything."

Do you like Peggy Blake's doll!

Some years after the Great War of 1914-1918, when London had returned to the peaceful militarism of the scarlet and gold Changing of the Guard at Buckingham Palace, a little boy sat perched on his father's shoulder, revelling in the spectacle. The stately slow march changed to the lively tune of "Mademoiselle from Armentieres," and with the naive curiosity of childhood, the little boy asked why his mamma always laughed when his father whistled that tune.

And this was the story his father told.

"This," the film you will see at the Bijou, Jchannesburg, on February 28th.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Lea Russell and Dora Dawn, the Silver Singers, at the Empire, Johannesburg.
[*Photo: Jane Flotz.*

The Empire.

In a setting of deep purple curtains embossed in gold and clad in black cloth costume, jabot, ruffles and knee breeches complete, De Biere made his bow to Empire audiences at Johannesburg on Monday evening, and made it to such good purpose that there was curtain call after curtain call for him.

Small, silver-haired, with a most humorous smile, De Biere is one of the most mystifying of men, and whether in his box trick, or with the sudden appearance of a very charming lady, or with his eggs and hoops, he succeeded in completely bewildering everyone. All he does is done with an ease that makes the most difficult feat appear simple; in fact, so simple that one does not realize for a moment how one has been "had." We do not propose to detail the various items in his act. No! we'd rather with our kindness of heart, wait for you to be mystified, too! And that De Biere, with his company, will do so is certain, cynic though you may be.

Nat Mills and Bobby style themselves modestly as "just entertainers," and succeed beyond one's expectations. Nat's comedy and dancing business is all new to us, and his Yiddish business was greatly appreciated. Bobby, fair-haired and *very* charming, is an excellent dancer and high kicker, and the pair certainly "entertained" us so that the audience were loth to let them go and applauded vociferously. A refreshing act in its originality this.

Came next Hind Sisters and Revel, who are step- and clad in black cloth costume, jabot, ruffles and knee masculine partner, he especially gaining great approbation.

The fourth new act this week was The Buckleys, who juggle in the most marvellous fashion with large Mexican hats, juggle with an ease that the audience did not find so easy to follow when they were invited to throw the hats themselves. Again the word "originality" must be used to describe a very fine act.

Still remaining on the bill were the Silver Singers, whose photograph you see above, and who had a most enthusiastic reception; Emil Footgers, Elaine Rosslyn and James Plant, and McCarthy, the equilibrist—a programme well worth more than one visit.

C.R.

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Tom Mix in "The Lucky Horseshoe."

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Betty Wit.

This small ringleted person has come a very long way to perform at the Tivoli, Capetown. She hails direct from America, as you will realise as soon as she begins to speak. Her black eyes match her black curls, and her petite person is in a constant quiver of enthusiasm.

Betty Wit has attained the ripe age of 11 years. Just think of that! She is, although so young, a very experienced actress. Her mother tells me that she began to dance and sing even in her cradle.

Miss Betty, however, has grown a long way from her cot. She has appeared in pictures many times, and is, herself, like a miniature Lila Lee—that is when her curls are dangling about her face. When she pins up those long ringlets, and arches her dark brows, she is like a tiny edition of Pola Negri (be sure you tell her that when you see her, for the comparison makes her terribly happy).

From the time she was five she has been playing on the stage, and nobody who hears her sing "Jazz Baby" and "Poor Little Me" will doubt that she is an actress of considerable experience.

She has amazing *savoir faire* for a child of 11, but, fortunately, she has not lost her childishness, thanks to a mother who wants her to remain a baby as long as possible.

Betty's best song is, I think, "Gentlemen Prefer Blondes." The mere expressions on her face are enough to proclaim her an artist. The black eyes play hide-and-seek among the black curls, while the hearts of the audience fall at the feet of this miniature performer.

She is full of enthusiasm for her trip to South Africa, and her only regret is that, in her own words, "I have to leave my daddy behind."

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Racing Notes.

By "Observer."

Racehorses, of a sort, are going cheap these days. On Monday last Messrs. Arthur Meikle and Co. sold three for 44 guineas the lot. One of them in Banter, who realised six guineas, was once regarded as being a promising sort.

A prominent and popular owner-trainer in Mr. H. H. Highnam, died on Tuesday morning, whilst undergoing an operation for the removal of varicose veins. The late Mr. Highnam, who was as straight as a die, owned and trained a number of horses in his time, about the best being King's Daisy, who ran third in the 1925 Durban July Handicap to Bird of Prey and Narrow Gauge.

As usual, there are no vacancies for stewards on the Johannesburg Turf Club. But this time two new candidates in Messrs. N. O. Curry and J. Fergusson are forcing an election at the annual general meeting.

At the last three meetings on the Rand, W. Holme has ridden a winning double. His latest was at Benoni on Saturday, when he won on Pitpoint and Suzanne II. Holme, however, did not have a monopoly of the honour, as two other jockeys in C. Anderson and L. Hammon equalled the feat, Anderson winning on Red Dawn and Lamplighter, while Hammon had to thank Lord Bronte and Roman Queen for the pleasure.

Mr. and Mrs. C. A. Hadley, two of the keenest enthusiasts in the lepping game, are off to Capetown with a team of jumpers for the Rosebank Show, which opens next week.

Dr. Ramsay Daly and Mr. N. O. Curry have resigned as stewards of the Pony and Galloway Club. Mr. Curry is a candidate for stewardship of the Turf Club, and Dr. Daly has been nominated as an executive steward of the Jockey Club of South Africa, the voting for which will shortly be in progress.

On Saturday next Mr. B. Malk starts his journey to England on another racehorse buying mission. And if he can bring back a few more like Bird of Prey, Monsieur or Ephyra, buyers will be keen to take over his shipment.

Next week, Mr. H. J. Cook is to issue his catalogue for the annual sale of yearlings. This to hand, we will be able to go over the entrants and pick out the colt we will buy for 300 guineas and develop into one about 14 lbs. better than Dignitary or Colesberg and sweep the board of all the big two-year-old races and the classics.

Major F. J. Henley has been granted six months' leave of absence by the Jockey Club, Johannesburg Turf Club, and Pony and Galloway Club, of which he is secretary. He leaves us during April for England, and, presuming he will see some of the racing in that country, he may come back to us with new ideas and improvements for the good of the game in South Africa.

While the Benoni St. Leger has dwindled down to eight horses, and moderate ones at that, they represent seven different stables. What is more, in their mediocrity they are a fairly even lot and give promise of making the last of the season's classics a better race than usual. On his third in the Derby, Prince George should win from Ostentation, although it is said that the ex-galloway Florentine is a sound stayer, a factor that may count at the end of the long journey.

South Africa is now beginning to compete with Australia in the way of richly endowed handicaps, the values of which make those of England look almost microscopic. Last month, the stewards of the Johannesburg Turf Club increased the Summer Handicap to £6,000, and since then the Durban July Handicap has gone up to £5,000, and the Capetown people have made the Metropolitan Handicap £4,000. Thus the value of the three races combined is to be £15,000, and worthy of owners having a shot at with the importation of a good class horse or two.

Almost invariably there are some bright and breezy passages at the annual meeting of the Pony and Galloway Club, and this year's session promises to be no exception. Owing to resignations, there are three vacancies for stewards, and, judging by the number of names of candidates, duly proposed and seconded, the voting will be keen and not absolutely free from personal feeling. Members assemble in conclave on Friday afternoon, the day following the corresponding annual function of the Turf Club, which is a more decorous affair.

When the weights were declared for last Saturday's meeting at Benoni, Owner-trainer A. Rowe was looking for the blood of the handicapper, F. T. Chapman. Mr. Rowe promptly scratched all his horses with the exception of Lord Bronte, who duly won the chief race of the day, and thereby assuaged the sanguinary inclinations of his burly owner. Handicappers do have narrow escapes now and again, but experience proves that most of the talk is merely froth. And Mr. Chapman could throw out his chest, for on Saturday his handicapping provided some really interesting finishes.

A move is about to be made, and not before it was badly needed, to try and put Wednesday racing on a better footing. The clubs say their meetings do not pay. The books say they invariably lose, while the public urge that with the prices on offer they simply cannot win unless they back five out of the six winners on the card, and do not have a bet on the other race. Last Wednesday's meeting at Springs was about the worst on record. There were five races, four bookmakers, and a few more of the public, and, according to accounts, no one won. Of, course, taxation gets the lion's share, but we cannot afford to race for the Provincial Council, can we?

Auckland Park is the venue on Saturday, and a well-filled card of eight events promises an interesting afternoon's racing, which commences at 12.40 p.m. Provided they survive the acceptances, the following should run well:—

12.40 p.m.—Stewards' Handicap. Five furlongs.
1, Polychord; 2, Water Wave; 3, Fascisti.

1.20 p.m.—Rossmore Handicap (D). Six furlongs.
1, Trace It; 2, Suzanne II.; 3, Perfect Lady.

2.0 p.m.—Auckland Park Handicap (C). Seven furlongs.
1, Goodwill; 2, Thoughtless; 3, Yankee Doodle.

2.40 p.m.—Rossmore Handicap (C). Five furlongs.
1, Dunsandle; 2, Nathan; 3, Brown Lily.

3.20 p.m.—Auckland Park Handicap (A). 1¼ miles.
1, Attar of Roses II.; 2, Memoria; 3, Felicia.

4.0 p.m.—Rossmore Handicap (B). Six furlongs.
1, Esteem; 2, Incomparable; 3, White Heart.

4.40 p.m.—Auckland Park Handicap (B). One mile.
1, Attendant; 2, Flume; 3, Daddy Longlegs.

5.20 p.m.—Rossmore Handicap (A). Five furlongs.
1, J. Gard's-elect; 2, Loved One; 3, Jack-in-the-Green II.

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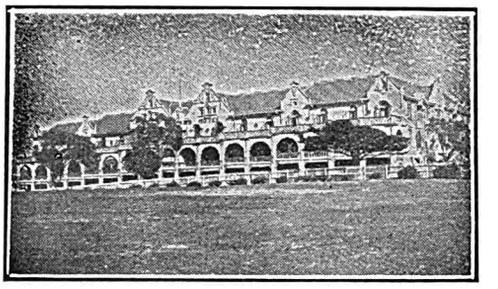

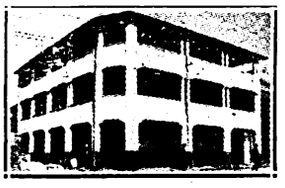

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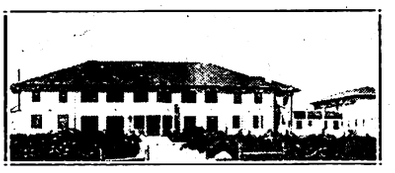

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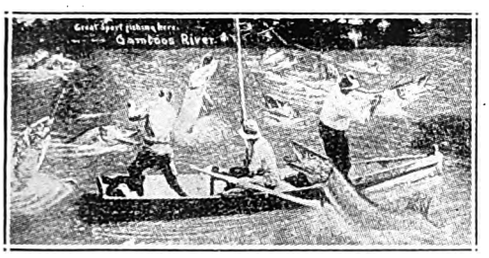

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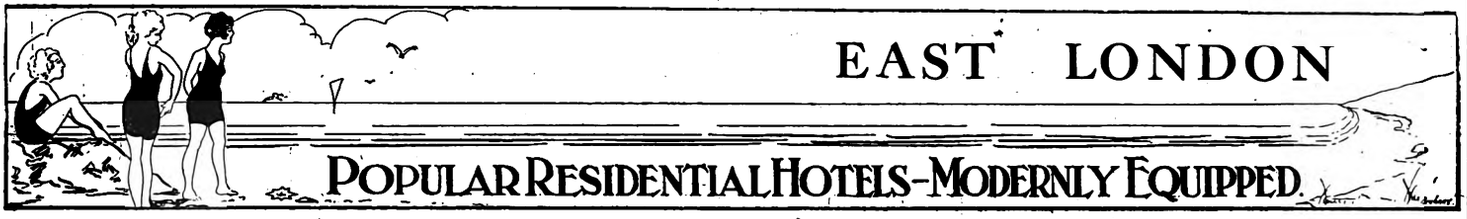

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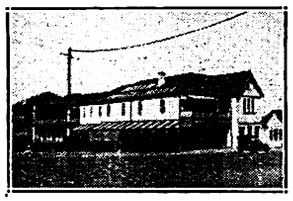

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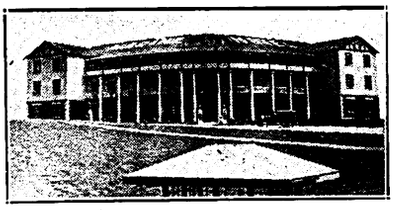

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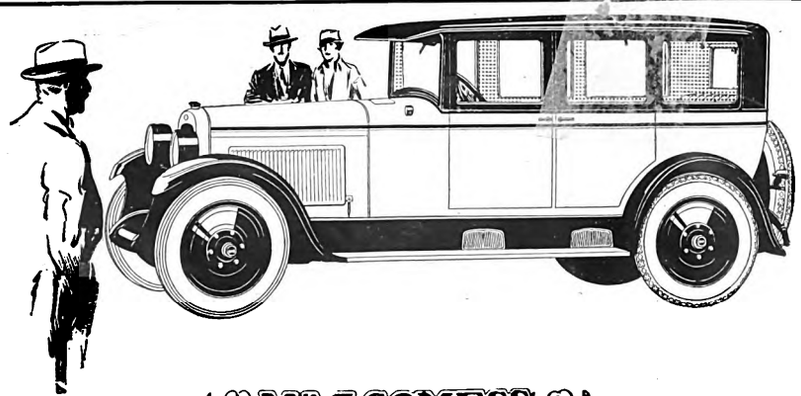

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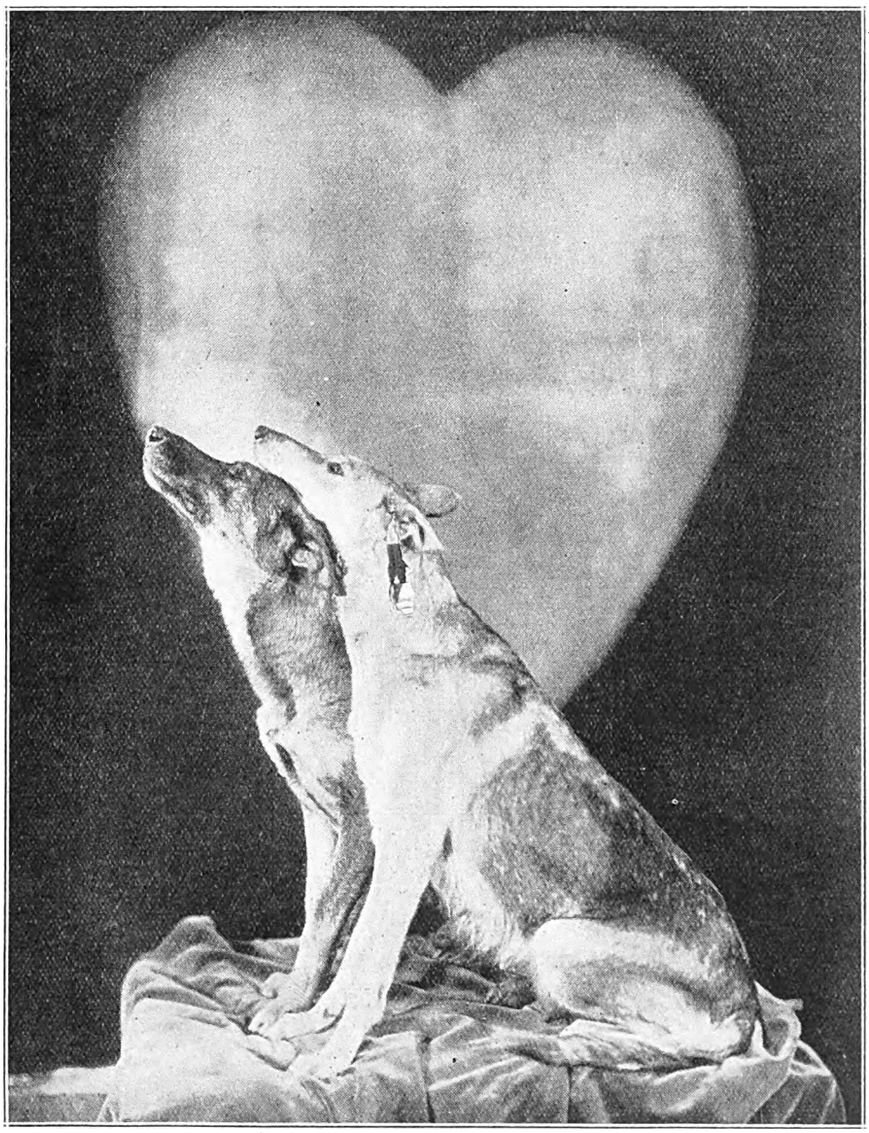

"Old lady, do you love me yet?"
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Said she, "While stars in Hollywood shine
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Arthur Bourchier.

Arthur Bourchier, who is on his way to South Africa, has won many successes in the course of a brilliant career, but in Oxford one of his greatest claims to fame must always be found in the part he took in creating the O.U.D.S.—the Oxford University Dramatic Society.

The facts surrounding the birth of the society made a fascinating story when they were outlined by Mr. Bourchier himself. It is a story which, perhaps, has been largely forgotten—perhaps never fully known—by the present generation in city and university. And as Mr. Bourchier told it, it was well worth re-telling, in any case.

The Shooting Stars.

There had been, he recalled, a certain scandal in connection with two members of the "Shooting Stars," a dramatic society which served the University as well as it might in default of the then unborn O.U.D.S. The scandal, unjustly, but perhaps inevitably, came to be visited not only on those responsible, but on the society itself; indeed, the respectable Oxford of the 'seventies and 'eighties allowed its whole outlook on dramatic art to be coloured by the incident. The stage was represented for a time in Oxford only by cheap variety shows, and so on, at the "Old Vic."

Arthur Bourchier.
[*Photo: Foulsham & Banfield.*

Strong Measures Were Used.

Such a condition of things could not last long. The first to realise it were Arthur Bourchier and a group of other undergraduates of his day, and they decided upon strong measures. One night the climax came. At a very mediocre production at the "Old Vic" there was a performer in check trousers—garments which decided the party of stage reformers in the stalls to make him an unwilling martyr in the cause of reform. Murmurs of "Trousers! Trousers!" began to be heard in the theatre in tones of remonstrance; then, more boldly, the unlucky actor was told that if he returned again in those garments they would be removed. Probably, Mr. Bourchier considered with a chuckle, they were his only pair; at any rate, he was still wearing them when the curtain rose on the last act—after a lapse of ten years spent in India! The reformers set upon their prey, and the unhappy man fled into the street. It availed him nothing, however, for after a short time the check trousers returned to the theatre—without their owner.

The Sequel.

Then, with relish, Mr. Bourchier went on to tell of the sequel. "It was real red revolution, but it set things moving," he declared.

The debagging party spent the night in the police court. Then, with the aid of a famous barrister and after some legal squabbling, they got their case transferred from the city to the University authorities. They went before Dr. Jowett, but, Mr. Bourchier recalled, before facing the Master that morning he insisted on breakfast, which had been denied them. He got it. Then in the presence of Jowett, he faced the matter out, and declared that it was disgraceful that Oxford undergraduates should be treated as children because of a scandal which happened years before, and which in any case had nothing whatever to do with acting. It was a piece of typically English hypocrisy, and a revolutionary move like theirs had been the only remedy. The remainder of the interview was conducted by Dr. Jowett and Mr. Bourchier, alone, and it ended in the latter taking a second breakfast in the company of the Master.

The formation of the O.U.D.S.

The formation of the O.U.D.S. was the eventual outcome of that interview, Mr Bourchier being stage manager and Mr. A. E. Grant Asher, president. The "Old Vic" came down in due course, and the present theatre arose on its site.

Two Legs?

For every-day purposes Mr. Arthur Bourchier has two legs, but one of them is invisible when he is playing one-legged "Long John Silver" in "Treasure Island" at the Strand.

Where does his left leg go?

Mr. Bourchier has revealed the secret to me.

"When I first produced 'Treasure Island,'" he said, "I began to think out how I could—short of amputation—get rid of my left leg. See my dresser buckle on this broad black body belt, and this sort of dog-lead attached to the belt and flung over my left shoulder. Now up goes my left leg. Under the fetlock—as you see—is an ankle-strap with a little metal ring. Bring the two together—and there you are!"

True enough, the left leg had disappeared, the stump being hidden to a front view by the overhanging flap of the brass-buttoned knicker.

And the Result.

"Good enough for a front view," added Mr. Bourchier, "but there are side views and back views to be taken into account.

"The tails of this long coat hang just below the uplifted toe of my left leg. And in order to camouflage the bulge the sword is made to stick out through the coat. You will notice that whereas my good right leg is cased in grey stocking, the 'missing' left is clad in crimson silk, so as to match the lining of the coat.

"There is no reason for people to sympathise too much with my left leg. They should pity my right, as it has to bear some 16 stone of 'Long John Silver' with all his heavy iniquities."

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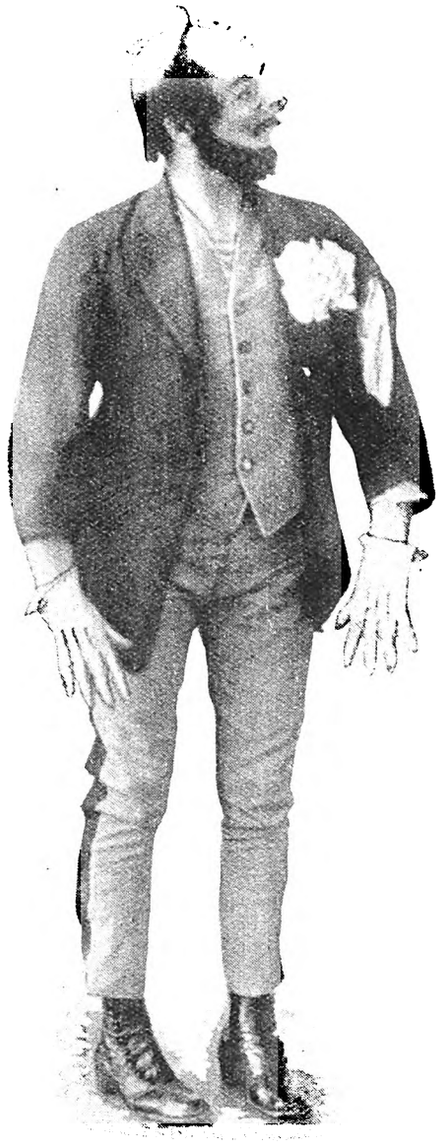

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They had separately gone the way of the underworld—both of them. Had love survived the mire?—"The Red Lily," at the Grand Bioscope, Capetown, on March 7th, 8th and 9th.

Mary and Doug have a great St. Bernard, which seemingly owns the Pickford-Fairbanks studio and takes a great interest in the pictures made there. I like to think that what Charlie Chaplin, who is their best friend, says about them is true. It is something like this: "Mary is the eternal madonna—the eternal mother of the world. She was born like that. She was like that when she was born—when she was a child. Douglas is eternal youth. There is a great deal of Peter Pan, even now, in Douglas. He will never grow old. What more natural than that eternal motherhood and eternal youth should make a perfect mating? If you will read the story of Peter Pan and Wendy, you will know a great deal more about Mary and Doug than you do now."

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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My Lady's Jewels.

Beauty unadorned may be all very well in theory, but emphatically it does not apply to screen stars, says The *Picturegoer*.

For, when it comes to adornment, especially those fascinating perquisites of womanhood that come under the heading of jewellery, film stars are certainly "adorned the most."

Some stars choose their gems for show, or because they are fond of these glittering trifles, others because jewellery is a very sound investment.

Violet Byrd.

A few film luminaries have certain gems in their possession more as luck-bringers than for any other reason.

But a peep into the jewel-cases of famous film stars shows much that is interesting, since most of the contents have been personally selected by their fair owners.. Individuality and personality shine forth as clearly from their jewels as from their acting; witness the wide diversity of taste shown by Dorothy Gish and Mae Murray.

Dorothy Gish's taste, like that of her great friend, Constance Talmadge, runs to pearls. She declared they set off one's skin so nicely, when asked the reason for her preference.

Dorothy's two pearl necklaces are both gifts from her sister Lillian; one is a "choker" collaret, which she wears but seldom, the other, seen more frequently in public, is a rope made of smaller but very lustrous pearls, and finished with a pair of tassels hanging from a platinum mount set with rubies.

What Dorothy has wanted for some years is a pearl necklace made of alternate pink and black pearls, but black pearls are expensive luxuries, though some of the stars possess them.

Norma Talmadge's favourite precious stone is the black opal, and she has several sets of jewellery entirely composed of these somewhat sinister gems. All the corners of the earth have contributed something to Norma's jewel-casket. Very old pieces and ultra-modern pieces lie cheek by jowl. She has diamond necklaces, both short and long, from the one with the pear-shaped diamond pendant, which has been seen in so many of her films, to long chains of emerald-cut diamonds alternating with emeralds, which she wears with her favourite white evening frocks.

Marion Davies, too, has a large fortune tucked away in her jewel-cases. She owns, however, but few heavy pieces, preferring light, though elegant settings. A long diamond, rectangular-shaped, and a watch on a long black cord are jewels she often wears. The watch is a little beauty, ball-shaped, with three rows of little diamonds around the face of it. The other side consists of a large emerald centre, with circles of diamonds and sapphires surrounding it.

The ball-watch itself is set swivel-wise into a diamond and pearl-studded frame.

Raquel Meller, the glamorous lady from Spain, who is going to make her 1927 films in Hollywood, has a casket of jewels which is three feet long and which accompanies her at home or abroad. Some of its contents will be seen in her first film.

But, valuable though Raquel's jewels are, Peggy Hopkins Joyce's are still more noted. Peggy has four pearl necklaces, innumerable bracelets of diamonds and emeralds (the latter are her favourite stones), and cigarette-cases of crystal, onyx and jade with her initials on them in diamonds or rubies. Each case boasts a jewelled holder to match. Brooches and rings she has by the dozen, too; a couple of her favourite rings are diamond ones, one marquise, and one cut in cushion-shape. These two alone represent a fortune.

Mae Murray wears different jewels to her day-time gowns and evening gowns. She loves colour, and her favourite stones are rubies. One of her best-beloved day-time sets is made of dull gold, rather heavily carved, which was made to her own design. She wears it usually to a red frock, and it consists of a wide necklet, broad bracelets, rings and earrings. Another set is of Turkish turquoise, with long drop earrings and a heart-shaped ring.

Mae's diamond bracelets are also of her own designing, and are made in a leaf design, set into flexible platinum. These, and the diamond choker necklet have appeared in several films. Her choker necklet she wore in "The Merry Widow," along with the pick of her collection of rings.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Constance Talmadge's rings are unique, especially a large black pearl one, and a huge square emerald. Constance favours small name-plates with diamond initials for her vanity cases, purses, hand-bags, etc., and her sets of flexible bracelets made of ruby, emerald, and diamond. She wears about a dozen at a time all on one arm.

Mary Pickford's diamond necklaces have been very much commented upon; she wore them in "Dorothy Vernon." Both she and her mother own some marvellous diamonds.

Mr. and Mrs. Tom Mix are great on diamonds, too. Mrs. Mix, who was Victoria Ford before she married, owns a watch, the face of which is a perfect diamond.

One of her diamond bracelets is two and a half inches wide, and amongst her many rings is one blue diamond solitaire, said to be one of the most perfect stones in the world.

She has a sapphire, too, that is the size of a shilling, and is set with perfectly matched diamonds.

But her scintillating glories are dimmed by those of her lord and master, who, on state occasions, wears a young diamond mine around his waist.

A large diamond buckle forms the centre of Tom's newest personal adornment. Each side of the buckle the words TOM MIX appear in diamonds, with diamonds edging them, too, so that the effect in diamonds is dazzling in the extreme.

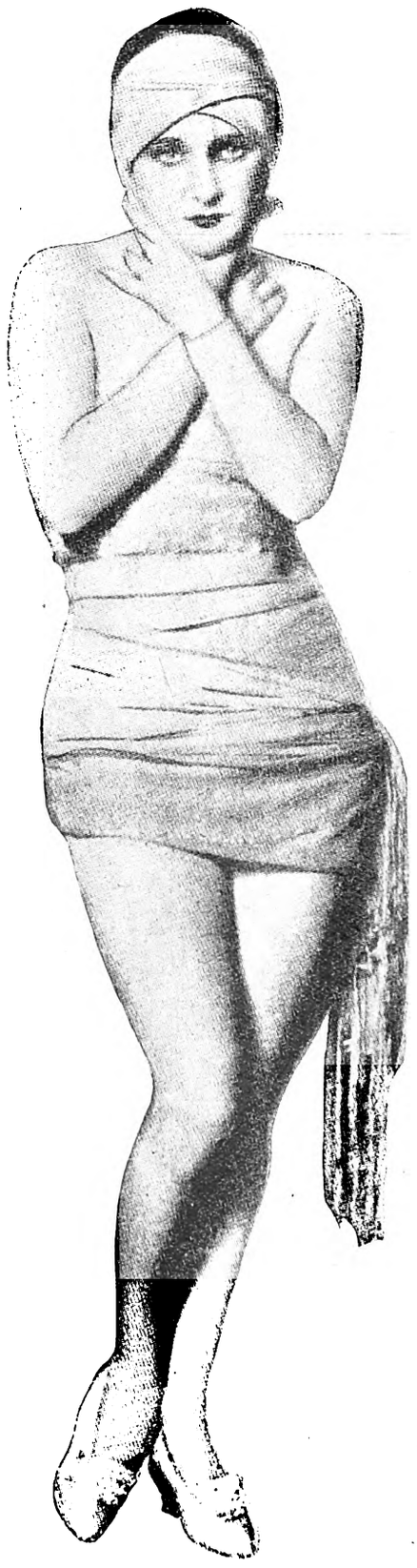
A full catalogue of Pola Negri's jewels appeared when she had her little trouble with the Customs over them. One of the most interesting of these is the diamond and sapphire bracelet Chaplin gave her in 1923. It cost five thousand dollars.

May McAvoy owns some unique and expensive trinkets, too, many of which she bought abroad.

An ancient legend tells how a long extinct race of people calling themselves the "Children of the Sun" loved precious stones better than anything else in the world, believing that gems, pearls, and gold possessed magical qualities which they imparted to their possessors.

Who shall say that the present day children of the "Sunlights" are not carrying on the old tradition?

Cyril Maude made his re-appearance in London this week in "The Wicked Earl," a new play by Walter Hackett. Unfortunately, it is to be Mr. Maude's farewell play.



Dorothy Revier.

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Revnell and West.

The association of Ethel Revnell and Gracie West is in itself so comic—Ethel Revnell being nearly six feet and Gracie West not more than four—that I think they could go on to any stage and, without saying anything, simply bring down the house. However, they do not try this, but present an extraordinarily witty and amusing act, called "The long and the short of it." They work excellently together, these too widely different artists.

Not long ago they played dame and principal girl in an English pantomime, and they have played the two ugly sisters in "Cinderella" in London. Each, however, apart from the act, is an excellent performer on her own account.

A little while ago Ethel Revnell was offered the chance to understudy Nellie Wallace, that marvellous comedienne, at the Palladium. She had, however, just signed a contract to play another part and could not undertake it.

As for Gracie West, who is so tiny that it has been suggested that she should travel in a basket and so save railway fares, she has had a most successful career as a dancer and in soubrette parts.

They are making their first trip to South Africa, this clever pair, and are looking forward to it with the youthful and whole-hearted enthusiasm that marks all their work. They open at the Criterion, Durban, on March 7th.

Gracie West.

Colleen Moore Visits Schools.

Colleen Moore is conducting a personal tour of the fashionable girls' finishing schools in and near Hollywood and Los Angeles. In three weeks she will begin a modern comedy-drama with a girls' finishing school as its background, and she wants to get the down-to-the-moment atmosphere of girl collegians.

Miss Moore herself attended girls' schools in Florida and New York before entering pictures.

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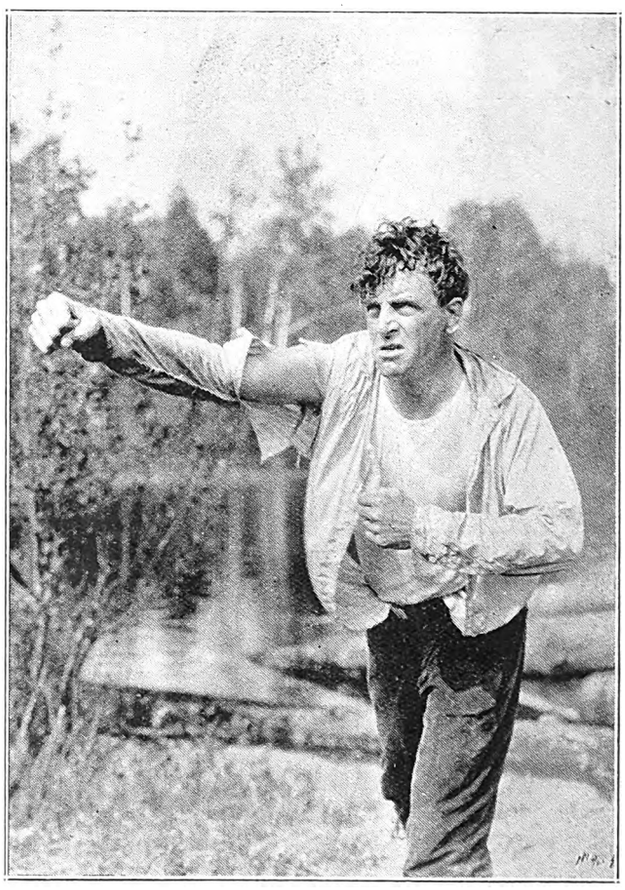

He's built, somehow, on the Lincoln plan,
Six feet three of muscle and man.

Monte Blue in "Across the Pacific, coming to Wolfram's Bioscope, Capetown, on March 10th, 11th and 12th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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"Aladdin" (Irene Shamrock) and the babies. "Aladdin" plays at Bloemfontein on March 8th to 12th.
[Photos: African Film Productions, Ltd.

Johnson and Johnson.

Ragnhild!

Isn't that a beautiful name? There is no need, of course, to tell you that it is Danish. It is the christian name of the feminine half of Johnson and Johnson, the clever comedy jugglers, who come to the Rinko, Maritzburg, on March 7th. This Ragnhild, like most of her country-women, is fair and blue-eyed, and again, like most of her country-women, is built on brunnhild—one might almost say operatic—lines. She is tall and regal looking and, in the silken tights and velvet cloak which she wears in the act, she makes a splendid picture.

Friday Night is ĀMĀMĬ NIGHT

Her partner is a genius at lightning change, and in a few moments he takes off the rags and tatters of a tramp which he wears on his first appearance, and substitutes for them immaculate evening dress.

What spriteliness and vim there is about these two people! They seem to have hands made of quicksilver and to be able to juggle with anything from a table to a top.

Miss Ragnhild's hair remains, contrary to modern fashion, unbobbed. Perhaps, I should have said contrary to Continental and English fashion, for hairdressers in Denmark approve of long locks. "Bobbing" there is not considered "the thing"; indeed, if one may take Ragnhild Johnson's hair as being representative of that of her country-women, one feels rather glad than otherwise that modernity has penetrated that little northern peninsula. I know very well that if I possessed a mane of hair like Ragnhild I should think twice—nay, ten times—before I picked up the scissors.

Johnson and Johnson are making their first trip to South Africa.

A Film Wedding.

Laura La Plante wore a dress of white silk Elise crepe with sleeves of old rose point lace, a cap of the same material, and a veil of white tulle, at her wedding to Bill Seiter last month. She carried a bouquet of orchids and lilies of the valley. Carmelite Geraghty, Gertrude Olmsted and Helen Ferguson were among her bridesmaids. Reginald Denny was best man, and Violet La Plante, maid of honour.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

LONDON THEATRES.

Leiceser Square.

A New Play.

The great event of this week has been the new play at the St. James' Theatre, called "Interference." The St. James' has been the home—the theatrical home, I should say—of Sir Gerald Du Maurier for a long time. The play in which he was lead, "The Last of Mrs. Cheyney," had a long stay in that theatre, and the new play, "Interference," is already packing the house nightly. Sir Gerald plays the part of "Sir John Marlay," with Moyna MacGill opposite him in the part of "Lady Marlay." The play deals with love and jealousy. A death takes place early in the piece, and the rest of the time is spent in unravelling the cause of death and finding the true murderer. I shall not tell you the outcome of the play, as I hear that Mr. Arthur Bourchier will probably produce it on his forthcoming South African tour. Sir Gerald Du Maurier gave, as usual, a marvellous performance, and was ably supported by a fine cast.

Coming to South Africa.

Next week we are to say farewell to the beautifully airy-fairy musical play, "Tip-Toes." It has had a good London run, and now goes on tour in the provinces. Later on Tip-Toes will probably travel to South Africa, where it will dance its way into all hearts, I feel sure.

Lady Luck.

A new musical comedy is promised us in "Lady Luck." Laddie Cliff will head a long cast of distinguished artists, including Phyllis Monkman, John Kirby and Peggy Beatty. "Lady Luck" will go on a month's tour, and then make her bow to us in London. Here you have a photograph of Laddie Cliff himself, who will manage the show and who is responsible for some of the production.

Laddie Cliff.

The Baroness Della Rocca.

Last week's production, which appeared after I wrote to you, was that of "The Desperate Lovers," by Alfred Sutro. One would think that having such people as Allen Aynesworth, Scott Sunderland and the immortal Irene Vanbrugh in it, the play could not fail to be a success. But, alas! it is a dull play and, in spite of all the efforts of these excellent actors, it fails to amuse. The scenery, to begin with, is startling rather than beautiful, scarlet doors opening on to rooms decorated in puce. The dialogue is not witty nor clever, but merely heavy and involved. Irene Vanbrugh is worthy of a better fate than Mr. Sutro offers her in the Baroness Della Rocca.

Irene Vanbrugh.

The Fortune Theatre.

The cast of "The First Year" is to be shortly augmented by that well-known comedy actress Olga Linda, She will play a delightful domestic part in one of the most brilliant specimens of domestic comedy seen in London for a long time. The acting of Ernest Truex is excellent, and he is so well thought of here that he has been chosen by Mr. Tom Walls to re-open the Fortune Theatre (which has just been bought by the latter) next autumn.

Leslie Henson's Problem.

The problem of Leslie Henson's future is arising. You all know Leslie Henson as one of our finest comedians, and also as a writer of light and amusing literature. At the moment he is looking for a new play. Fresh from his triumphant tour in "Kid Boots," which he saved from possible disaster on the first night in London, he is using all his enthusiasm and energy in looking for a new vehicle for himself. The natural home of Leslie Henson is, of course, the Winter Garden Theatre, in which house he has been so successful for so long.; It is on record that when he joins the cast of any play the bookings go up with leaps and bounds.

Fruit Canning in California.

In the new farce, "Give and Take," in which Harry Green, the Jewish comedian, has chosen to re-appear in this country, we are introduced to a fruit-canning establishment in California. It shows a miniature fight between factory workers and factory owners. Harry Green, who will be remembered for his delightful acting in "Welcome Stranger," gave a fine performance of "Bull-headed" Bauer, who built up the canned fruit business. The cast is a small one, being made up of five men and one woman.

Only One Woman.

Another play which has only one woman in the cast is "Twelve Miles Out" at the Strand Theatre. It is not a very amusing play, and deals mostly with rum-running on pirate ships twelve miles away from the American coast. Lyn Harding and Ion Swinley gave fine performances, so did Milton Rosmer and Denys Blakelock. The only woman in the cast, Rhy Darby, hails from America, so she should know something about rum-running.

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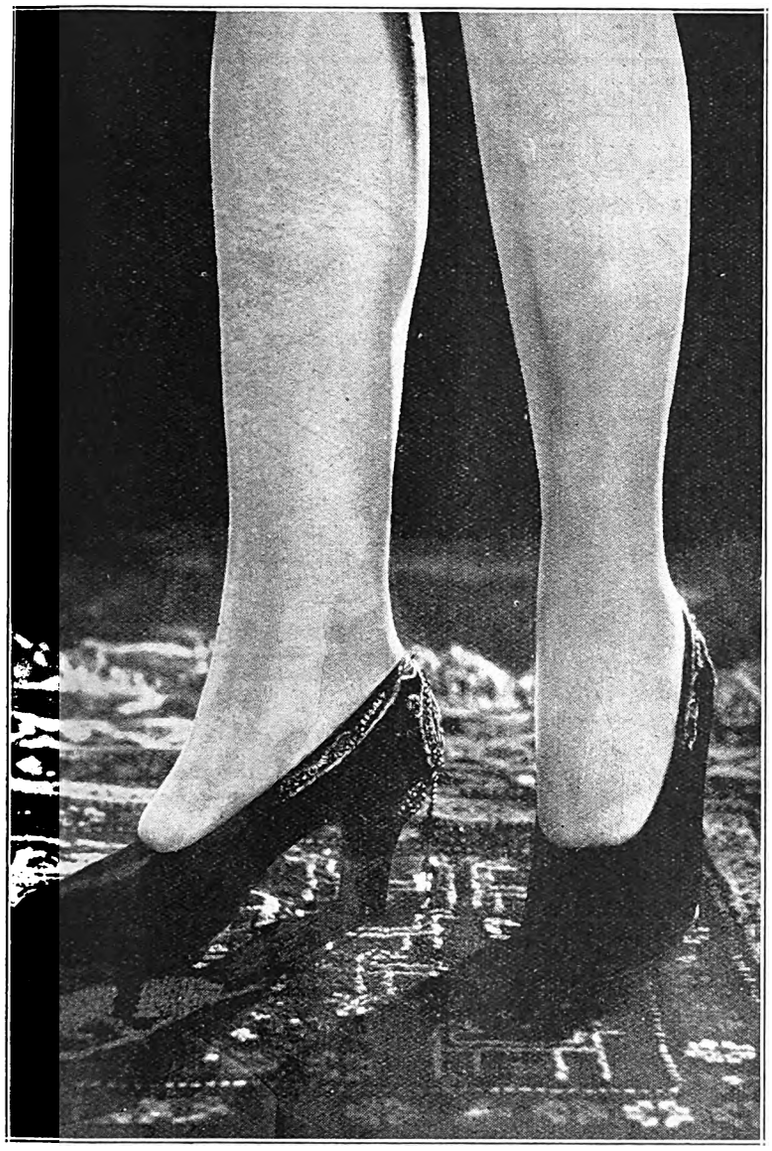
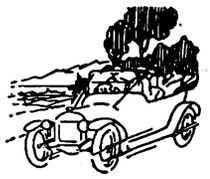
BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.



Can you guess to which popular film star they belong?

PORT ALFRED SEASON

All the Year Round



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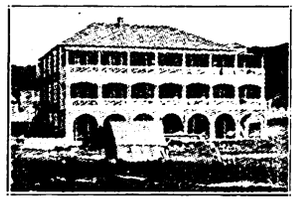

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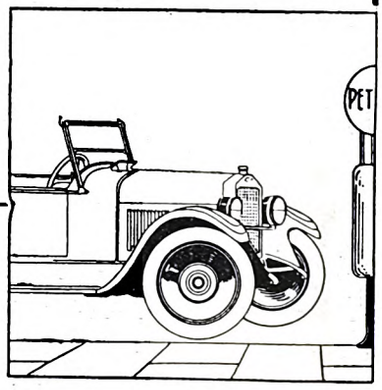

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Provisional Tour List for Week Commencing 7th March, 1927.

Tivoli, Capetown.—(Opening Wednesday, March 9th) E. Jarrow, Dennis Duo, Foot-Gers.

Empire, Johannesburg.—Willie Smith, De Biere, Nat Mills and Bobbie, Russell and Dawn, The Buckleys, The Gladiators, Harold Walden, Bennie Verne.

Orpheum, Johannesburg.—MacCarthy and Khadidja, Rosslyn and Plant.

Grand, Pretoria.—Ernest Hastings, Graham and Watty.

Criterion, Benoni.—Ted Cowan, Hind Sisters and Revel.

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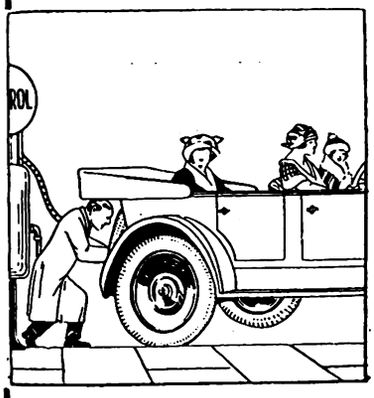

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Rinko, Maritzburg.—Johnson and Johnson, Betty Hobbs and Partner.

Criterion, Durban.—Ethel Revnell and Gracie West, The Checkers, Madame Terpsichore.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday), Havana Band.

Vaudette, Kimberley.—(Thursday, Friday, Saturday,) Havana Band.

Apollo, Germiston.—Russo and Bradford.

His Majesty's Theatre, Johannesburg.—Royal Welsh Male Choir.

Theatre Royal, Durban.—Guy Bates Post and Dorothy Brunton, will be playing "Leah Kleschna."

Grand Theatre, Bloemfontein.—Aladdin, 8th to 12th March.

"The Lady with the Fan": Greta Nissen.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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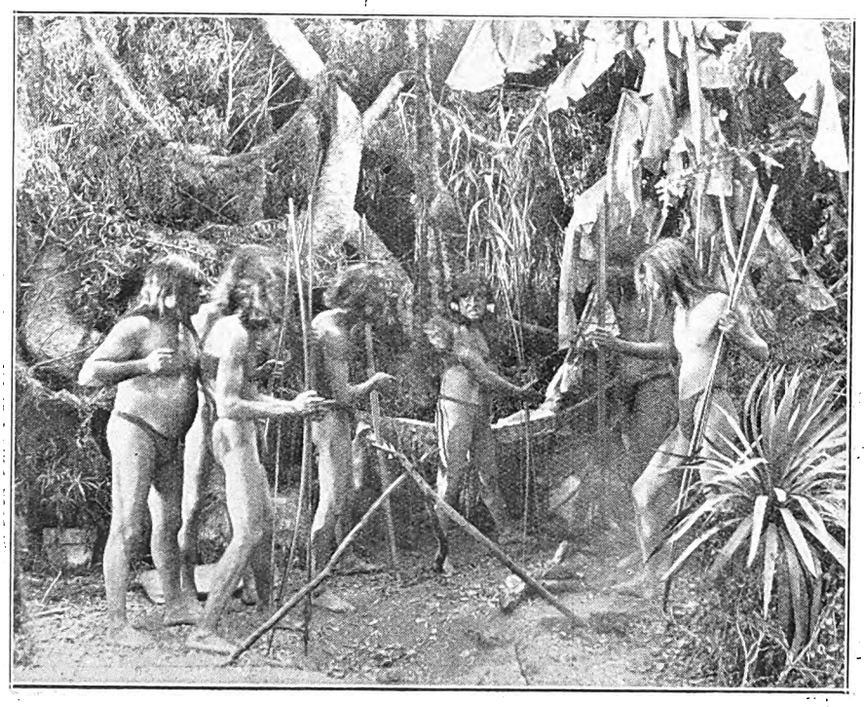
"Come to the lost world—now found!"

The Super-Film of Romance and Adventure in a newly

Coming to the Bijou, Johannesb



In the heart of the jungle, the savage native tribes battle with monsters of the air, the land and the deep.

The pre-histori

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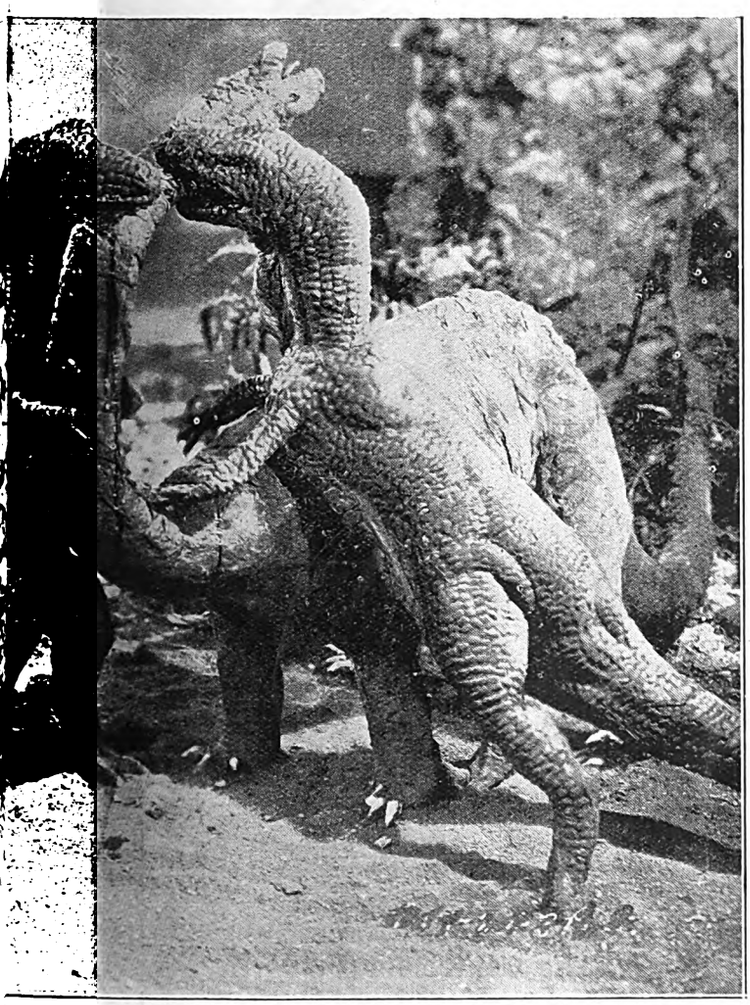
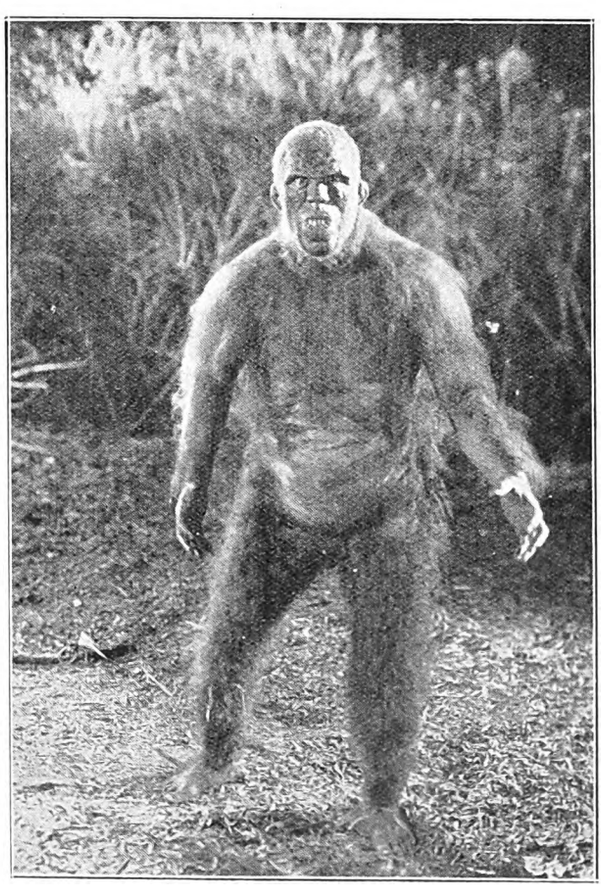
covered World of gigantic dinosaurs.

on March 14th.

Into the heart of the monster-infested district went the party of explorers—three men and a girl.



ts gave deadly battle to one another.



The ape man.

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Sammy Shields.

Sammy Shield's Diary for the Year.

It is not often that an actor is also a prophet. The art of the theatre and the art of prophecy do not usually go hand in hand. Therefore you will see that the following article is something of a rarity. You will see that Sammy Shields has forecasted the year 1927 month by month. I give it to you exactly as he presented it to me.

Sammy Shields.

January.

The year 1927 will be like many of its predecessors. It commences on the 1st of the month.

Sammy Shields booked for South Africa. Heavy rain in Aberdeen.

On the 25th of this month Scotchmen all over the world eat haggis. A great sickness will prevail among the English. Sammy Shields reserves that for the "Carnarvon Castle."

Still raining in Aberdeen.

February.

Not so wet as January—there are not so many days. Still raining in Aberdeen.

Sammy Shields, still booked for South Africa, buys "Mothersill Seasick Cure." Studies map of Bay of Biscay.

Heavy storm in Aberdeen.

Sails 25th February from Southampton. Whisky is now five shillings cheaper. Excursions are run every year—Dundee and Aberdeen papers.

Bay of Biscay causes much grief.

Raining in Aberdeen.

March.

Sammy Shields arrives in Africa much thinner—been feeding the fish.

Cheers on arrival . (I hope!)

April.

Still in Africa.

Sunshine.

Rain in Aberdeen.

In April, in Africa, flannel trousers are worn; in Aberdeen, flannel vests and woollies are still fashionable.

May.

Still in Africa.

Cricket starts in Aberdeen. Flannel trousers now worn, if moths have not been busy.

Africa gets ready for the Currie Cup.

Still raining in Aberdeen.

June.

Sammy Shields still in Africa.

Buys up all "Mothersill Seasick Cure."

Cheers for Sammy Shields on leaving South Africa.

Sailing for England, where summer begins and ends this month.

Hearty greetings from Customs on arrival at Southampton. No ospreys to declare. Funny!

Whisky again five shillings dearer.

Still raining in Aberdeen.

Lay in stock of Thermogene wool.

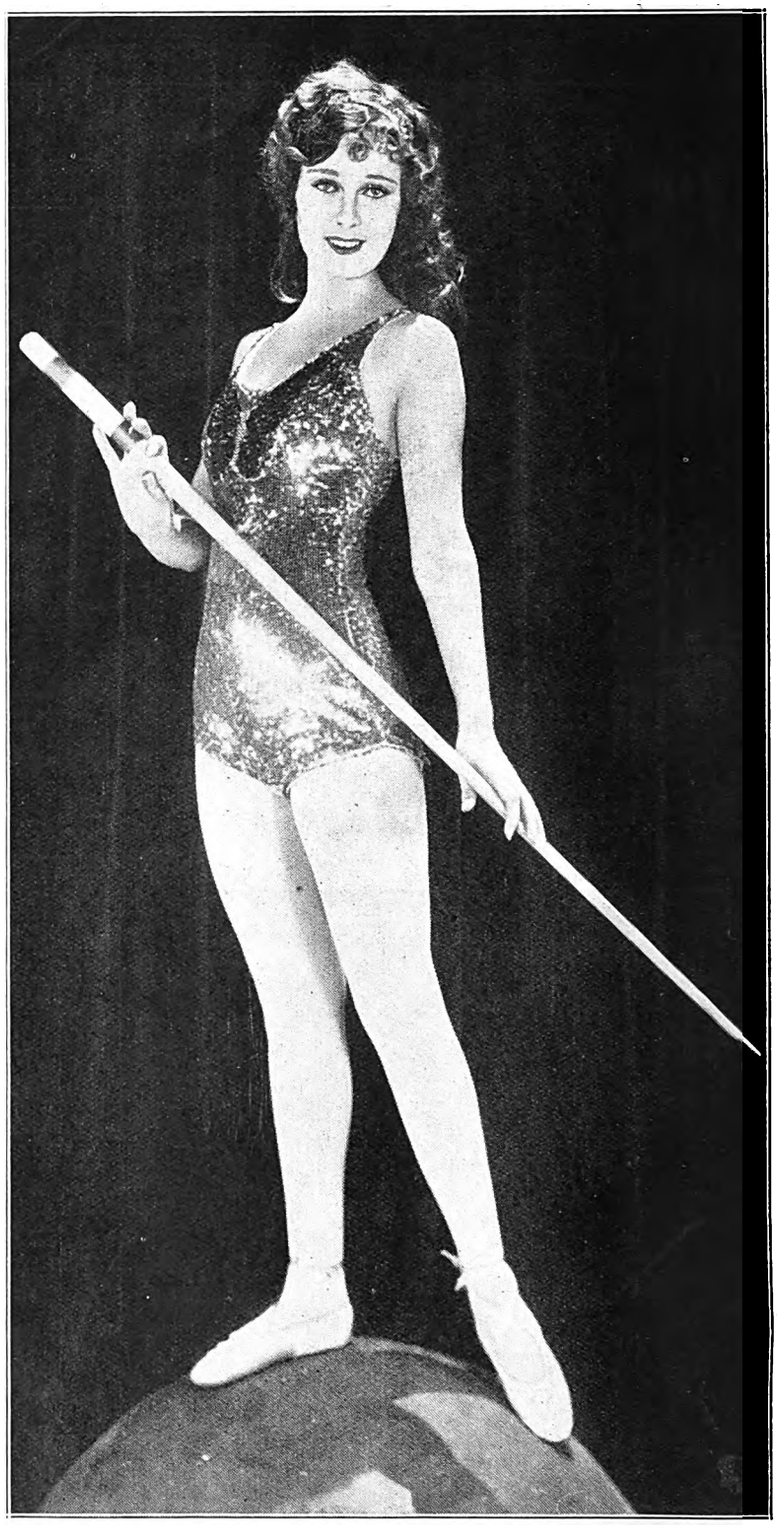
July, August, September, October, November.

Heavy storms in Aberdeen.

Still talking of the South African trip on boat and how much to tip bath stewards.

December.

Might sail to Australia to see about those Ashes, if "Mothersill Seasick Cure" is still on the market.



"I'm standing on top of the world," says Dolores Costello, the "golden girl" of the movies.

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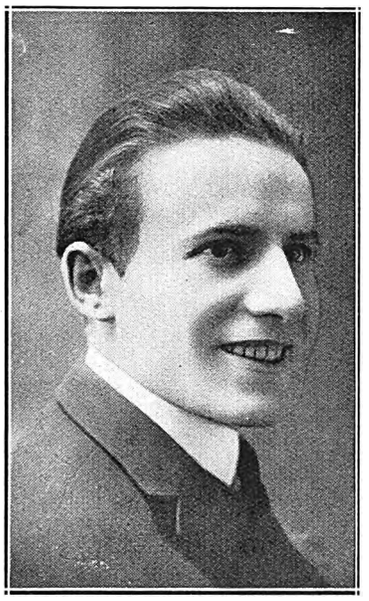
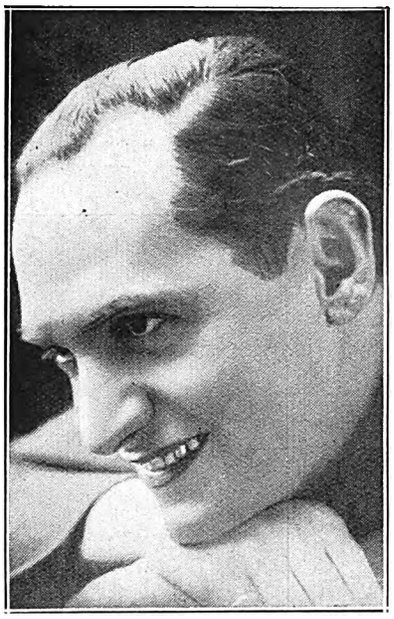
FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

Some of the Members of the Yiddish Company, who open at the Standard Theatre, Johannesburg, on March 14.

Miss Vera Kanevska.



Mr. Teffner.



Mr. Paul Breitman.

Mr. David Beygelman.

Miss Zina Rappel.

Mr. Moszer Lipman.

Miss Najcia Lipman.

Mr. Herman Bardach.

Miss Rene.

RED DAISY TEA IS THE BEST—TRY IT.

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Daintiness itself is sweet Myrna Loys.

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Number One
on Sale
Friday, March 4

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Friday next, 4th March, will see the publication of the first issue of "THE OUTSPAN," the new weekly magazine that is to belong not only to one Province but to all, and which will be outstandingly different in its contents and general presentation, from anything hitherto :: :: published in South Africa :: ::

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A SOUTH AFRICAN WEEKLY FOR EVERYBODY

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Two items in "The Outspan" of special interest to readers of "The South African Pictorial" will be the £50 offered in Prizes for naming the six most popular Film Stars in South Africa, and in the frequent publication of the entire music of a Latest London Dance Tune.

Contributors to the first numbers of "The Outspan."

EDGAR WALLACE. JOHN GALSWORTHY. A. E. W. MASON.
MRS. SARAH GERTRUDE MILLIN. MRS. ETHELREDA LEWIS.
PAULINE SMITH. WILLIE SMITH. SIR A. CONAN DOYLE.

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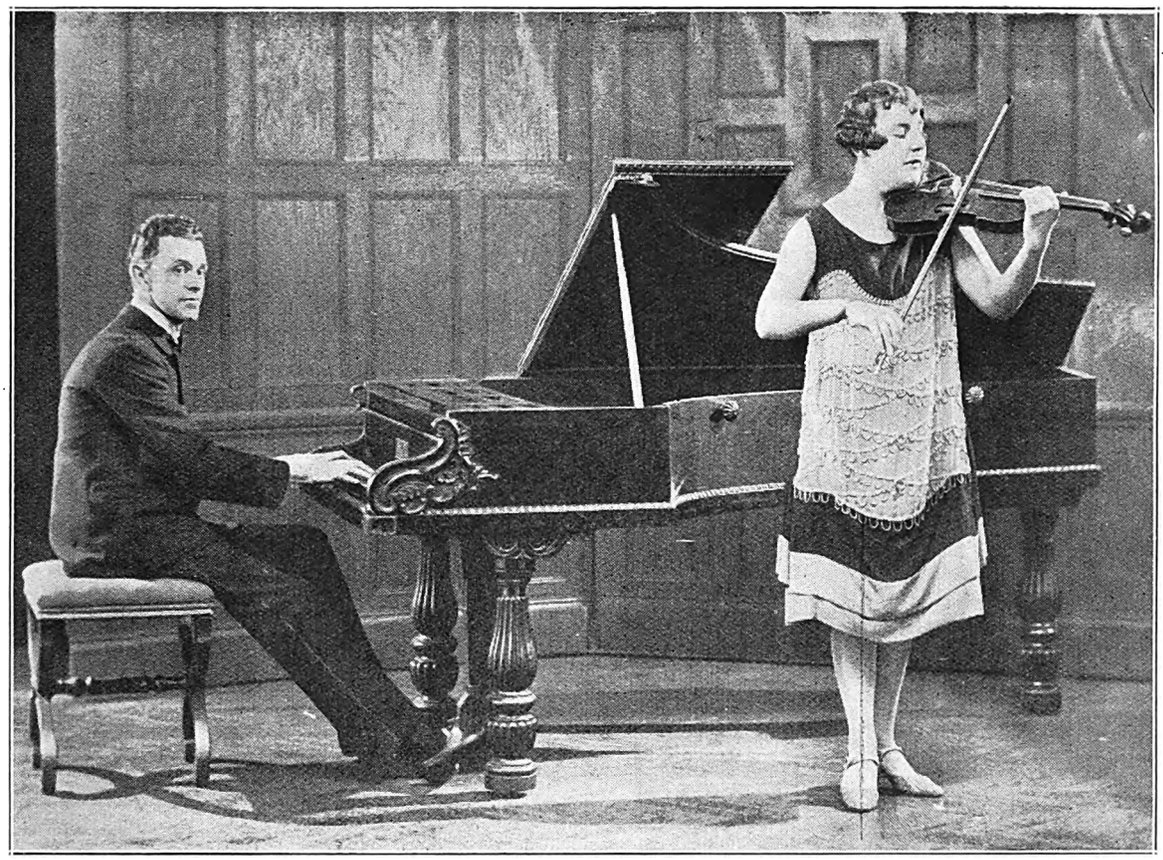

Rudayni and Carlton.

Rudayni and Carlton.

Rudayni and Carlton—these two names are synonymous with good music. When I say good music, I do not necessarily mean highbrow classics; I mean that Rudayni and Carlton play all music beautifully from Mozart to jazz. They give just as much care and thought to the latest popular melody as they would to the "Ave Maria" of some great artist.

They have had a long and varied career, playing in orchestras and picture halls, cafés, dancing halls, at concerts, and in variety. They have also broadcasted with much success.

Rudayni and Carlton met when they were both playing in a concert party for the soldiers during the war.

Mr. Carlton became very well known at that time through his rendering of that old popular song, "When Paderewski Plays." "In fact," he says, "I played it so often, and the song was so constantly in demand, that people began to call me Paderewski."

As for Miss Radayni, she is the violinist of the act. When only a child, she became the pupil of the famous John Dunn, who predicted great things for her. When you hear her playing you will agree that she has fulfilled that prophesy.

Red Hair.

It doesn't require colour photography to register red hair for the screen!

At least, according to Mary Astor, the temperament—not to say temper—that sometimes accompanies auburn tresses, may be put over without the aid of colour screens, if the player is in reality red-haired.

Mary Astor has Titian hair. And she puts it over!

To see her forcibly scrubbing the face of Alice White, the ingenue in her new picture, and also giving Milton Sills a piece of her mind, show that she is possessed of red hair!

As a matter of strict fact, Miss Astor has a very sweet disposition. Usually she is cast in rôles where she exhibits an angelic temper. It was rather a relief to have a real "auburn part."

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If you wish to attain that slender, sylph-like form and seek a safe, sure and pleasant means of flesh reduction, CLARK'S THINNING BATH SALTS will effect this reduction with ease and without the slightest inconvenience. A daily hot bath in which has been dissolved a packet of these Salts is all that is needed. They are deliciously perfumed and so take the place of ordinary bath salts, at the same time bringing down superfluous tissue and restoring the slim contours that are so desirable at the present time.

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Whether Lillian Rich knew of the beautiful costumes she was going to wear in her new film, we do not know. But she certainly does look stunning, garbed in them.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Charlie Chaplin, the much discussed.

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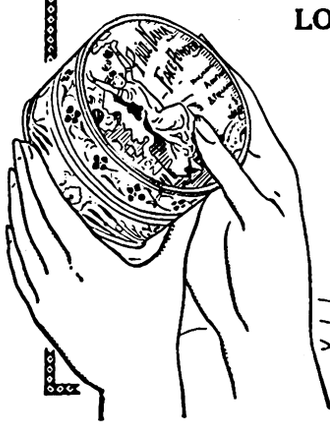

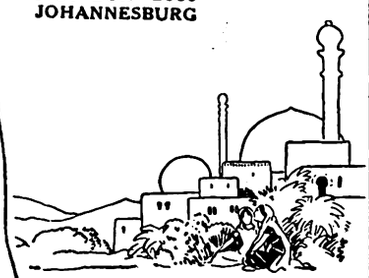

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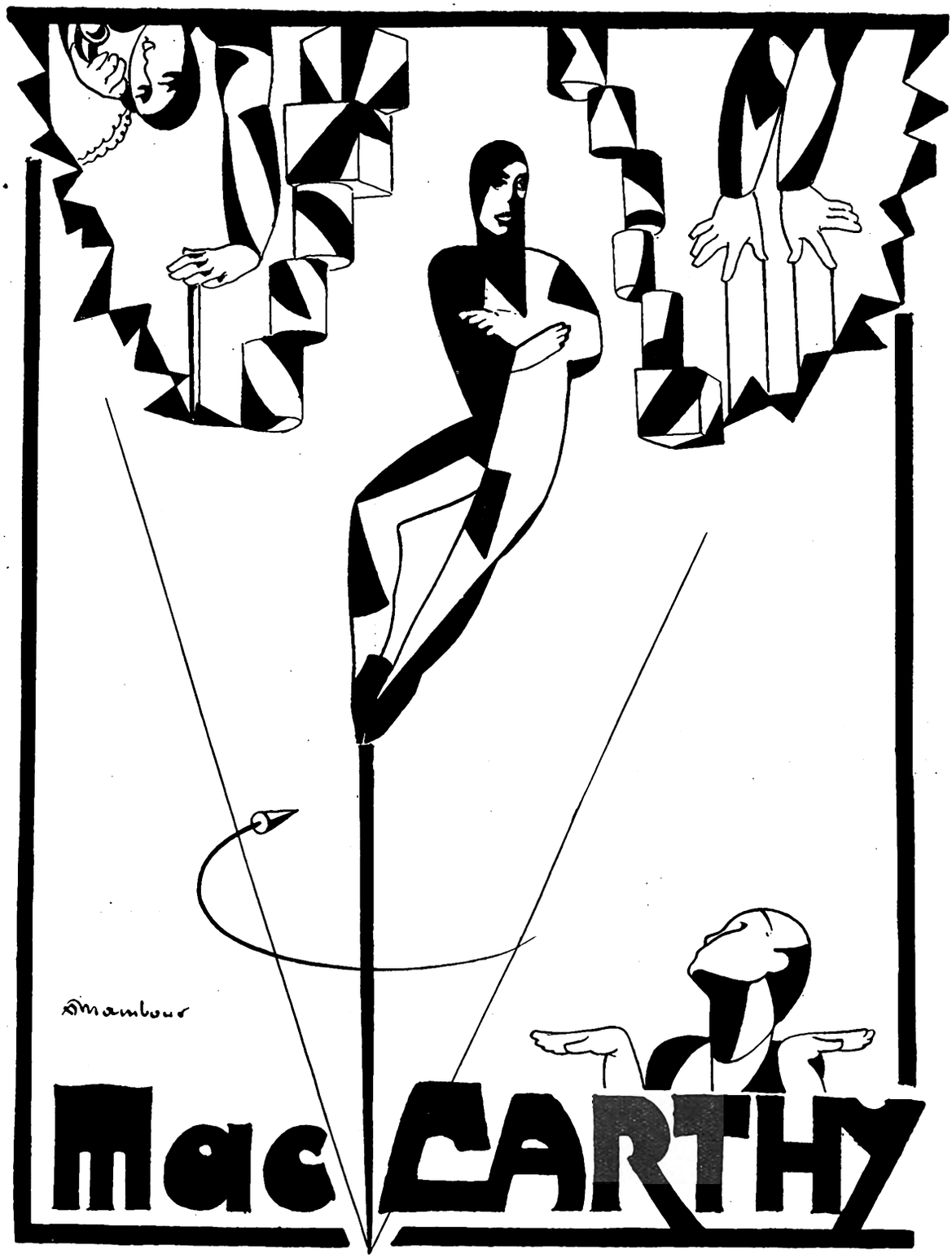

MacCarthy appears at the Orpheum, Johannesburg, on March 7th.

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Norma Talmadge in "THE LADY."

—to the half-demented flower girl in the streets of London.

From the saucy ballet girl—

"I dreamed about bein' a lady!" says Norma Talmadge in "The Lady," which comes to the Bijou, Johannesburg, on March 7th. "I prayed and 'oped and tried to be nice—to be a lady! But they tore my man from my arms—and when they did they tore the 'eart out o' me. Gawd! I loved 'im—I'd have loved 'im as much if he'd been nothing but a bus conductor. But what was I? Nothin' but a burlesque dancer. An' me 'opin' to be a Lady!

"But we're meant to live somehow—ain't we—even though our 'earts is busted?"

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Nat Mills, at the Johannesburg Empire.

Photo : Akkersdyk.

Nat Mills.

He is the comedian of the act of Nat Mills and Bobbie, though off-stage Bobbie Macaulay seems to usurp his position. She is a dainty yellow-haired piece of vivacity with an acute sense of humour. She is well known in London for her excellent cabaret work. Both she and her partner, Nat Mills, have been on the stage since they were children, Bobbie having started her career as a diminutive actress of some ability in "The Sign of the Cross," while Nat Mills was the leading comedian in a children's troupe. Fancy being the principal comedian of any show at the age of eleven! I should say that Nat Mills has created a world's record.

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Racing Notes.

By "Observer."

As the result of their "charity" fixture on Wednesday, February 23rd, the Stewards of the Eastern District Sporting Club will be able to donote a profit of approximately £200 between H.R.H. Princess Alice's Fund for Child Welfare and the Benoni Children's Aid Society

The Benoni St. Leger, the last of the season's classics, is to be run on Saturday. The eight left in are moderate, but they have the saving grace of evenness and give promise of a much more even contest than usual.

At Auckland Park on Saturday, Jos. Simpson won a double with Attendant and Regard, and at Capetown, on Saturday, one of his cast-offs in Noble Polly was consolidating her right to be considered the best sprinter in that Province. Noble Polly has been a good winner throughout her career, this being her fourth win this season at the Cape, all of them under big weights.

At the annual meeting of the Johannesburg Turf Club, held on Saturday last, the Chairman, Dr. John van Niekerk, mentioned that the club made a profit of £964 15s. 7d. on the year's working, whereas their senior partner, the Provincial Council, took as their share £15,161 19s. 5d. Mr. N. O. Currey, who until recently held similar office with the Pony and Galloway, was elected a Steward.

Some time ago, Mrs. W. Jackson, of Durban, advised would-be rash speculators that there was no chance of Entangler being entered for the July Handicap. More recently still, Mr. J. T. Bell, owner of Emmet D., asked Sentinel to warn backers that his horse would not be entered for Durban's big race.

In notifying Amberwave's success in the National Trial 'Chase at Gatwick, on Saturday, to the papers, Reuter adds that that Irish horse has incurred an 8lbs. penalty for the Liverpool Grand National, to be run this month. This would bring Amberwave's weight up to 12st. 8lb., but the maximum provided for is 12st. 7lb.

Mr. L. E. B. Homan, who arrived on Monday's mail boat at Capetown, was in the years gone by one of the most prominent owners in South Africa. Most of Mr. Homan's racing here was done prior to the Anglo-Boer War, and since then the best horse he owned was Lombard, but he had parted with the big chestnut gelding before Fred Murray got hold of him and transformed him into one of the best we have ever had over all distances.

At their meeting of Saturday, April 2nd, the Stewards of the Germiston Sporting Club are including a Trial Handicap confined to apprentices, who must ride without whip or spurs. A race confined on similar lines to our alleged fully-fledged jockeys would prove illuminative, instructive and perhaps amusing, since so many of them seem to rely almost entirely on the whip.

Presiding at the annual meeting of the Pony and Galloway Club on Friday last, the Chairman, Mr. G. H. O'Meara, was able to report a profit on the year's working of £2,008 6s. 5d. This is a decided improvement on the previous year, and no doubt was responsible for the meeting passing off so pleasantly. When it came to the election of Stewards there were several changes, and the Club lost a stalwart in Mr. J. Dekker. Messrs. E. Nathan and M. Solomon were restored to the fold, and three new men, in Messrs. R. Honey, E. H. Johnson and R. Robson, were elected.

L. Hammon, having accepted the cabled offer to ride in England for the American owner, Mr. W. A. Read, has packed up and sails on Friday by the s.s. *Edinburgh Castle* from Capetown. Hammon's retainer allows of Mr. Read being able to secure him again for 1928, either in England or America, for in both countries he has a large number of horses racing. T. A. Foster and Capt. Gooch are the principal trainers in England for Mr. Read, and Jim Russell has crossed to the States to train for him in America.

Amberwave, the cabled winner of the National Trial Steeplechase at Gatwick, on Saturday, is an Irish horse, and last year won four races out of six starts. He commenced by winning the Irish Grand National by ten lengths on April 5th, and in the following month he won the Prince of Wales' Plate (Handicap) Steeplechase, three miles; the Stayers' Handicap Steeplechase and the Stewards Handicap Steeplechase at Gavan, three miles, in which he carried 12st. 12lb. Taken across to England, he fell in his remaining two races, one at Sandown Park and the other at Lingfield. In all his races last year Amberwave was ridden by Mr. J. O'Brien.

Auckland Park Racing Club, who have been rather unfortunate with their weather, struck a wretchedly bad day for their meeting on Saturday. Had it not been for the restrictions imposed by the Provincial Council, the Stewards might have postponed the fixture. Forced to carry on, they were rewarded by the weather clearing after the third race, but by then the gate had been reduced beyond redemption, and the tote turnover suffered accordingly. With four favourites winning, punters came to no harm, which was a wonder, seeing how the going was affected by the rains. Revelling in the mud, Mr. A. V. Lindbergh's Irish horse, Hope On, won the chief race by a very generous six lengths, and Esteem, after being last away from the gate, won the Rossmore Handicap B. by three lengths.

Following closely on the loss of Mr. H. H. Highnam, another prominent personality in Mr. Graham Moore passed away on Friday night. Just after the Anglo-Boer War, Mr. Graham Moore was appointed Secretary to the Jockey Club of South Africa, the headquarters then being at Port Elizabeth. In 1908 he came to Johannesburg as Assistant Secretary to the Jockey Club, Turf Club and Pony and Galloway Club, a position he held at the time of his death. He had been in bad health for a number of years, and was taken ill on Wednesday with an attack of pleuro-pneumonia, from which he died at 11 o'clock on Friday night. The burial was at Brixton Cemetery on Sunday afternoon, the funeral being attended by a large number of the leading personalities in the racing world of the Rand.

Additional interest is lent to Saturday's meeting of the Eastern District Sporting Club by the inclusion of the Benoni St. Leger, the last classic of the current season. In all, eight events are provided for, the first being set down for 12.40 p.m. The St. Leger is timed for 2.35 p.m., and the double tote will operate on the fifth and sixth races on the card, the Boksburg Handicaps B. and C., run at 3.15 and 3.55 p.m. respectively. If they survive the acceptances, the following should run well:—

12.40 p.m.—Stewards' Handicap. Six furlongs:—
1, Polychord; 2, Shako; 3, Caisson.

1.15 p.m.—Boksburg Handicap (A). Six furlongs:—
1, Levana; 2, Channel Isle; 3, Hasty Man.

1.55 p.m.—Galloway Plate. Seven furlongs:—
1, Exact II.; 2, Flossey; 3, Harebell.

2.35 p.m.—Benoni St. Leger. One mile six furlongs 132 yards:—
1, Prince George; 2, Florentine; 3, Ostentation.

3.15 p.m.—Boksburg Handicap (B). Five furlongs:—
1, Village Curate; 2, Ebb Tide; 3, Costly.

3.55 p.m.—Boksburg Handicap (C). Seven furlongs:—
1, Goodwill; 2, Greek God; 3, Lamplighter.

4.35 p.m.—Boksburg Handicap (D). One mile:—
1, Pious Pietri; 2, Suzanne II.; 3, Bertha.

5.10 p.m.—Junior Galloway Plate. Four furlongs:—
1, Mirabelle; 2, Hannes; 3, Wedding Veil.

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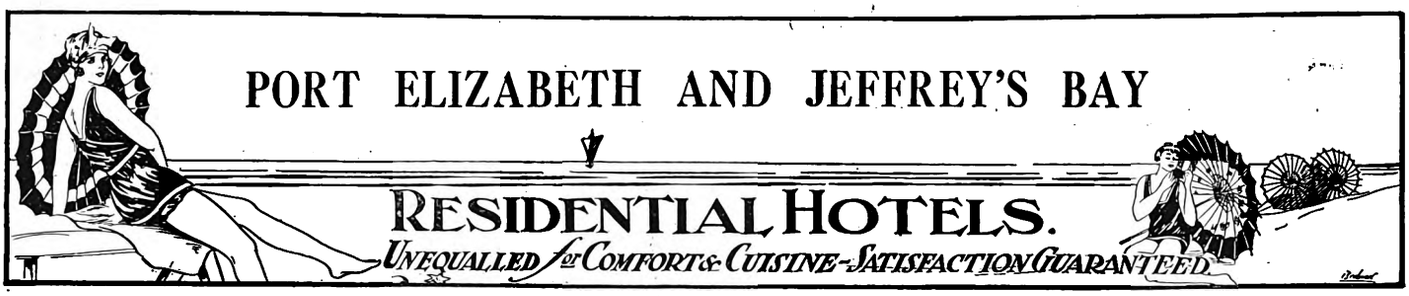

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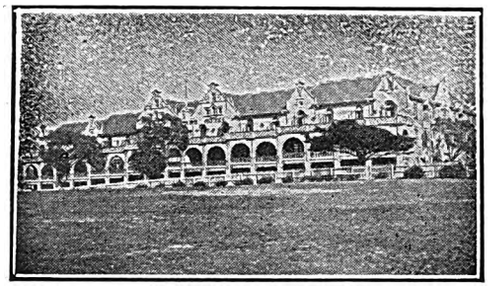

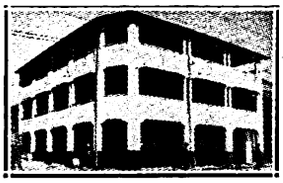

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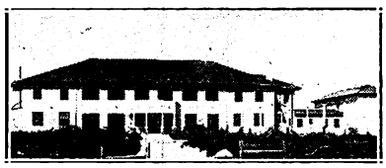

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STAGE & CINEMA

VOL. XX., No. 606] JOHANNESBURG, MARCH 9TH, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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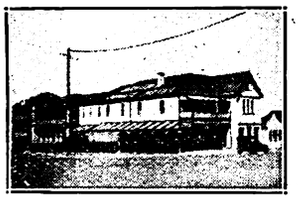

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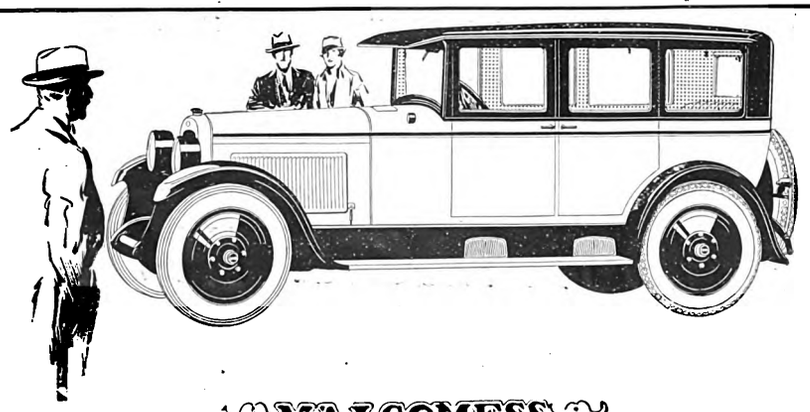

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STAGE & CINEMA.

VOL. XX. No. 606. WEDNESDAY, MARCH 9TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Willie Smith, the idol of South Africa, who is appearing at the Empire, Johannesburg, and will be at the Criterion, Durban, on March 14th.

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Arrival of Arthur Bourchier.

"Fifteen men on a dead man's chest."
"Yo, Ho, Ho, and a bottle of rum."

quoted the Mayor of Capetown, Mr. W. F. Fish, when he met "Long John Silver," alias Mr. Arthur Bourchier, on board the Balmoral Castle on Monday, and extended a

"Long John Silver" arrives.

welcome to him on behalf of the city. Mr. Fish then presented Mr. Bourchier with an alarming looking bottle, engraved with the skull and crossbones which, however, proved to be only "Treasure Island" rum, procured at great expense!

Mr. Bourchier immediately took on the role of "Long John Silver" and in the most amazing fashion, losing one leg, made a bond as between one pirate and another with His Worship.

So Arthur Bourchier came to South Africa and is expected to reach Johannesburg about Saturday. When he opens in "Treasure Island" on March 21st, it will be his 751st performance, and as doubtless you know, will be exactly the same production as in England, all the scenery, dresses and essentials, having been imported for the purpose.

In advance of Mr. Bourchier has come his stage director, Mr. Cyril Cattley, who already is enamoured of Africa. Mr. Cattley, in addition to being a very clever actor, is one of the finest of Stage Directors, and has had very considerable experience. He has stage-managed for Sir George Alexander, among other well-known people and has been for some considerable time with Mr. Bourchier. In fact, when the play opens here, it will be exactly two years to the day since he joined Mr. Bourchier.

Mr. Cyril Cattley.

Mr. Cattley himself is a reticent man, very quiet, content to sit and look on and gain considerable quiet fun out of watching the world around him. He has frequent flashes of humour, which are delightful and generally allude to some anecdote or other. A splendid listener (what a rarity in this world), Mr. Cattley, in his quiet manner, manages again and again to introduce some controversial subject and retires gracefully, chuckling, one does not doubt, and leaves heated arguments in progress. One would say immediately that "sincerity" was the keynote of his character, and that the people who are privileged to know him have found a charming companion and a loyal friend. Very modest about his war record, it was only from others that we learned that Mr. Cattley was in the 1st Sportsman's Battalion and won the Military Medal, in addition to having the four medals and the 1914-15 star. Passionately fond of music, he is a keen golfer and looks forward to many a match in South Africa. Of others he will speak for hours.

"Mr. Bourchier? A delightful companion, one whose knowledge of the history of the modern theatre is probably greater than anyone else's. He reads and studies and is a brilliant conversationalist, with an undoubted sense of humour. He is the raconteur par excellence. He was a very keen cricketer and is an ardent golfer, with a great passion for music. His heart is in the theatre, as you will see, and . . . . . well, I'm sure everyone will like him immensely."

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Maidie Scott, the famous music hall artiste who was in South Africa a few months ago, snapped after her marriage to Mr. Noel Robertson, a mining engineer of Johannesburg.

[*Photo*: *Photopress.*

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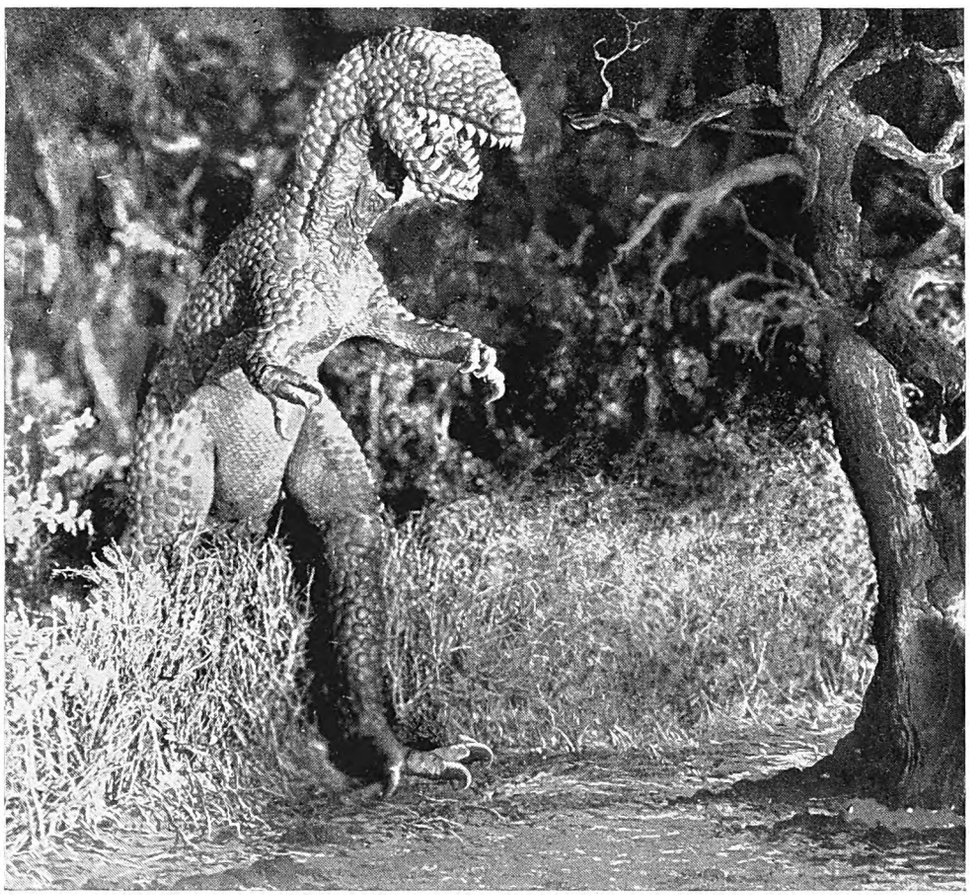
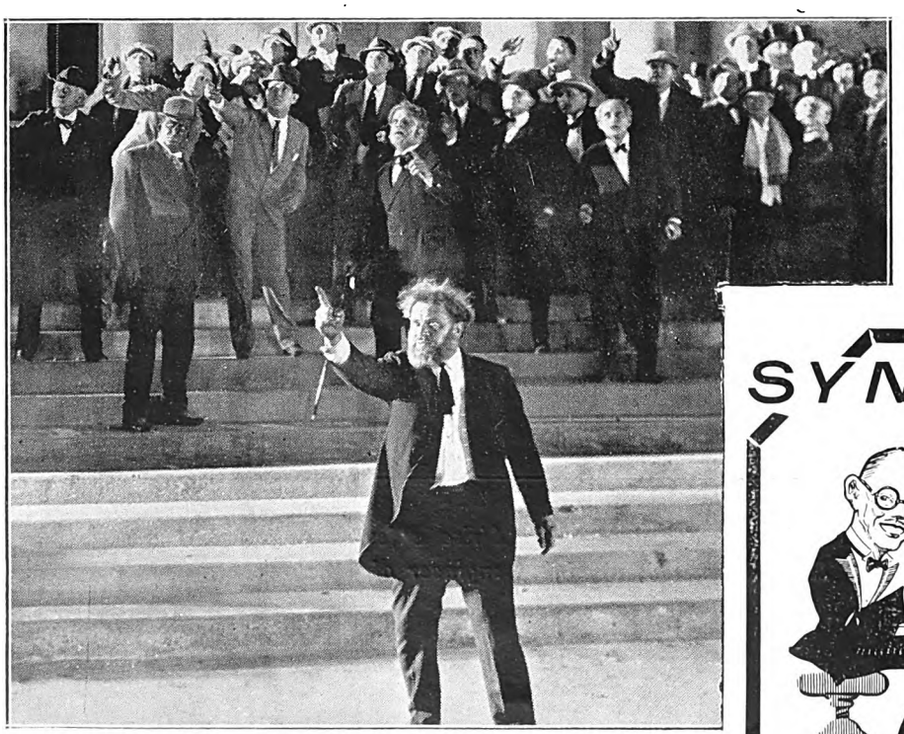
The Lost World

ABSOLUTELY ASTOUNDING



The creature walked out of the jungle.



The prehistoric animals appeared in the city.

When Sir Arthur Conan Doyle penned his great novel, "The Lost World," he never dreamed that the prehistoric monsters he described as still alive in an unexplored region of South America would be brought to life to battle each other and wreck London. But here they are, as they live in "The Lost World," coming to the Bijou, Johannesburg, on March 14th.

A drama of 10,000,000 years ago was enacted for a picture screen during the filming of "The Lost World," which took over seven years to produce.

Two hungry prehistoric dinosaurs of the allosaurus species were out looking for breakfast. Bessie Love, Wallace Beery and Lewis Stone, who, in the photoplay find the monsters of the Jurassic period still alive in South America, saw them—and scurried for a cave. From this place of safety they watched the fearsome meat-eaters, each as big as five or six elephants.

The reptilian giants came upon what they thought was a lone baby triceratops. This youngster was about the size of one elephant and the carnivorous dinosaurs decided he would do very well for the first course.

The allosauruses pounced upon the young triceratops, using their foot-long claws and teeth as big a man's wrist.

Then they discovered the baby was not alone!

Mamma triceratops came tearing into the scene, the earth quaking under her tons of infuriated flesh, for she was also as big as five or six elephants.

This is only one conflict between mighty monsters of the dim past that Bessie Love, Beery and Stone witness while inhabitants of "The Lost World." As Sir Arthur Conan Doyle wrote the novel of romance and adventure, life remains unchanged in the area for 100,000 centuries.

Doyle says that when he wrote the book he never supposed it would be filmed. Where would the prehistoric dinosaurs which he wrote into the story come from? The strange feat was achieved, as you will see, whereby monsters of the Jurassic period could be made to live on a modern screen.

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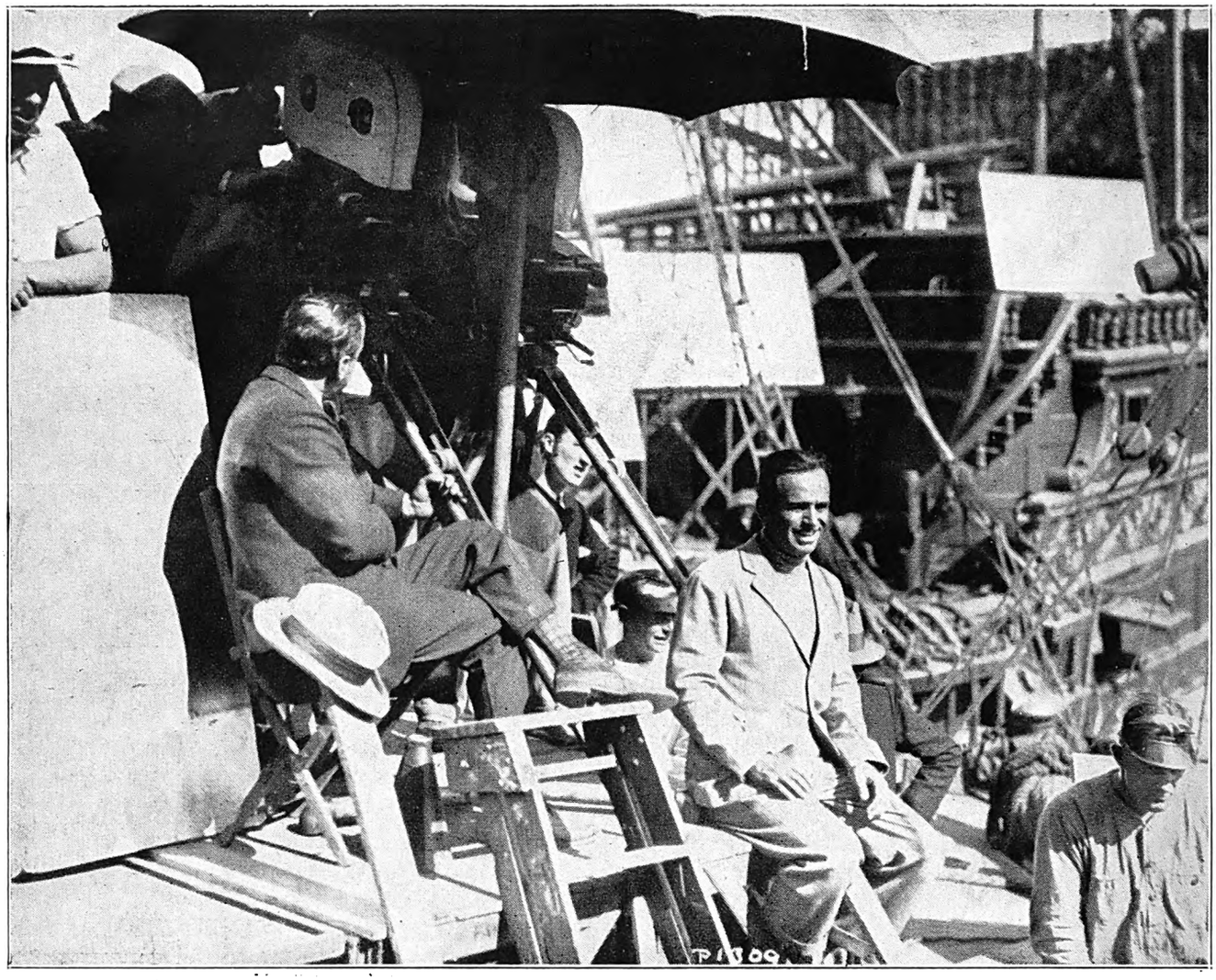

Douglas Fairbanks, with a smile, watches the filming of a funny "gag" for "The Black Pirate," the film which is touring the Arican Theatres, Ltd. cinemas.

Hind Sisters and Revel.

Wally Revel, Gladys Hind and Alice Hind, together, comprise the act of the Hind Sisters and Revel, coming to the Tivoli, Capetown, March 16th.

Wally Revel and Alice Hind are making their first visit to South Africa, but Gladys Hind is no stranger to the country, having been in South Africa some years ago in pantomime. All these people have had a varied theatrical career. They were playing in Russia when the war broke out, and had to escape as quickly as possible, leaving all their belongings behind them and arriving in England with hundreds of refugees completely penniless.

Wally Revel tells with delight of his early theatrical experience: "Is it possible for you to believe," he said, "that I started my stage life on the large salary of sixpence a week? This was when I was quite a child, and the same princely sum was paid to me more or less regularly for three years. It was a hard school, but marvellous training. At last I drifted out of this early apprenticeship and joined two other boys. We called ourselves "The Three White Diamonds" because we thought our act was particularly bright and glittering. However, at first audiences did not seem to agree on this point, and very shortly the war dissolved our partnership. It was in 1921 that the Hind Sisters and I joined and formed this present act. It seems to me as if we have never stopped dancing since then."

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Marie Prevost.

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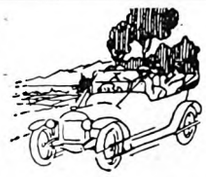

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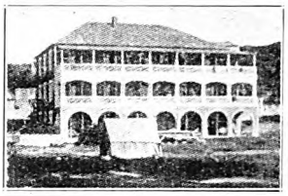

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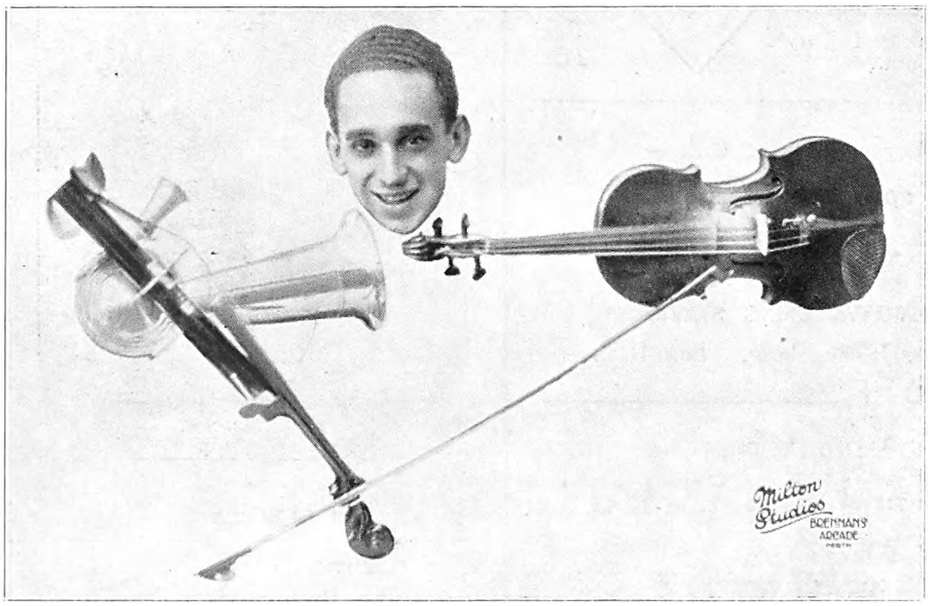

Bennie Verne comes to the Empire, Johannesburg, on March 14th.

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"GIRL SHY"
at the Orpheum, Johannesburg.

The bashful youth plies his needle.

The dog's out of the bag.

Harold Lloyd's latest feature comedy, "Girl Shy," which will be seen at the Orpheum, Johannesburg, on March 14th, introduces him in the role of a bashful country boy who is trying to make a secret study of women. It is said that his adventures with the fair sex offer greater opportunities for laughter than any of the previous Lloyd pictures. "Girl Shy" also includes in its cast Jobyna Ralston, who plays opposite the spectacled comedian, as she did in his last success, "Why Worry?"

Dora Dawn.

Lea Russell.

Lea Russell and Dora Dawn, the wonderful "silver" singers who have won such applause at the Empire, are to be one of the acts the same week.

[*Photo: Jane Plotz.*

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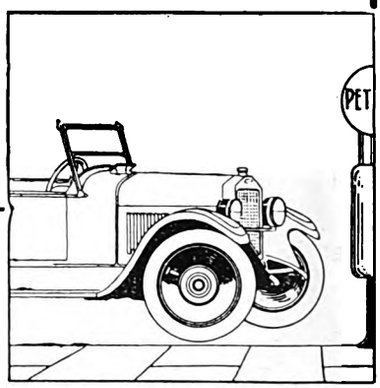

Richard Barthelmess Tells of World's Feminine Types.

"The girls of Switzerland, with their long plaited hair, was one of the things that impressed me most on my recent first visit trip to Europe," says Richard Barthelmess.

"On a beautifully serene Sunday they all go promenading along the parkway fronting Lake Geneva. There is something wholesome and sweet about them. They are buxom and pink-cheeked seemingly brimming with the healthy glow of the snow-covered Alps. It was a genuine thrill to see long hair once again.

"The smartest looking women on the entire trip were on the Riviera, at the Paris Opera and the Auteuil races. The French woman is truly chic; she is also daring in her attire without being glaring. Brilliant colours and radical designs seem to fit her personality, of which she has plenty. I also met several Russian women in France, who left an indelible impression of brilliancy, wit, poise and that indefinable appeal of dark, exotic women. The tongue of the French woman is vivacious, but the eye of the Russian expresses that sparkling spirit.

"In England, I found the women differing only in exterior. Upon first meeting they present a formidable remoteness—sort of quiet dignity. The American girl, it seems to me, upon observing those I met abroad and those I have seen upon my return, is a composite of all these types. Being a melting pot of the world, I guess it is natural that our women should retain a little of the characteristics of the French, the German, the Russian and the others."

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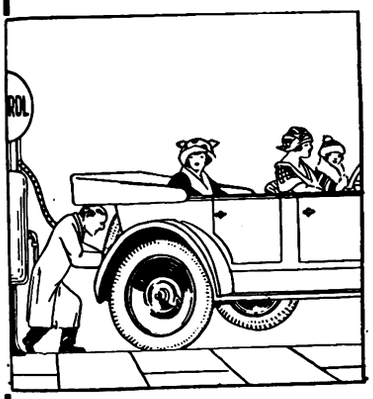

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Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING 14TH MARCH, 1927.

Tivoli, Capetown.—(Opening Wednesday, March 16th) Hind Sisters and Revel, Three Kiraku Brothers, Sammy Shields.

Empire, Johannesburg.—Ernest Hastings, Johnson and Johnson, Betty Hobbs and Partner, Ted Cowan, Bennie Verne, Ethel Revnell and Gracie West, Harold Walden, The Gladiators.

Orpheum, Johannesburg.—Russell and Dawn, Nat Mills Bobbie.

Grand, Pretoria.—Terpischore, Eugene Painter.

Criterion, Benoni.—De Biere.

Rinko, Maritzburg.—The Checkers, MacCarthy and Khadidja.

Criterion, Durban.—Rudayni and Carlton, Willie Smith, Russo and Bradford.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday) The Buckleys, Rosslyn and Plant.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) The Buckleys, Rosslyn and Plant.

Apollo, Germiston.—Three Flying Flacoris, Frederic Culpitt.

Vaudette, East London.—(Tuesday to Saturday) Havana Band.

Empire, Brakpan.—(Friday and Saturday) Foot-gers.

His Majesty's Theatre, Johannesburg.—Arthur Bourchier and Company in "Treasure Island."

Opera House, Pretoria.—Guy Bates Post and Dorothy Brunton will present.—(March 14th to 16th) "The Climax" (March 17th to 19th) "Leah Kleschna."

Theatre Royal, Durban.—The Wonder Pantomime "Aladdin."

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A scene from "The Passionate Quest," at Wolfram's Bioscope, Capetown, on March 17th, 18th and 19th.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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LON CHANEY.

Ivan St. Johns, in the *Photo Play Magazine*, says this of Lon Chaney:—

There is nobody in Hollywood who is less known as a personality than Lon Chaney. This isn't an alibi.

It's the truth.

In fact, it doesn't seem to me he has a personality, but oh! what a box office appeal, judging from his salary. He has submerged himself so long in characterization, that to me he has become selfless, a channel for other personalities. I saw him one day while he was making "The Road to Mandalay." He was a low, tough dive keeper. I saw him last when he was the "Top Kicker" in "Tell It to the Marines."

The first time he was a dive keeper. The last a hard-boiled top sergeant, if you know what I mean.

I couldn't find any Lon Chaney. He just IS whatever he's playing at the time.

Lon Chaney.

Still he steps out of character often enough to have the grips, stage carpenters and electricians call him "Lon." Often I suspect they know him better than the rest of us in Hollywood.

And they're all for him.

If you had been my visitor from Des Moines, you would have seen that day at the Montmartre a small, evenly moving man in a very plain, well-worn grey suit. Thin hair of a rather nondescript colour. A pale face with eyes too deeply set to be easily read.

Perhaps, if you were a deep student of human nature, you might have remarked the deeply carved lines down both cheeks—lines of suffering.

Otherwise he would have passed you completely unnoticed.

He has no hobbies, no eccentricities, no favourite sports.

He is a man with a monomania. And that monomania has eaten him alive for years. It has devoured him like a monster—the monomania of make-up and characterization.

Chaney doesn't think of himself. He only thinks of the parts he plays. He has no other interest in life than to transform himself beyond recognition.

Isn't it natural that he should have sapped himself of all his own marked traits, even in appearance?

How Balzac would have loved to write about Lon Chaney!

I asked several of our best informed Boulevardiers—the kind who know everything printable and unprintable—where Lon Chaney lived.

Nobody knew.

I asked about his family.

They shrugged.

But Lon has a charming home in Beverley Hills right near the domicile of that popular young director, George Archainbaud. A lovely, rambling English farm house, much prettier than many I have seen over-photographed.

But that's Lon Chaney for you. He just doesn't care to exist as a person—he wants to live his characters. No autographed photographs of Chaney as he really looks. He won't do it. And no personal appearances! He doesn't even answer his fan mail. He wants to remain an enigma.

And Chaney has a quiet charming wife. Also a married son to whom they are devoted. They certainly have a place among the ideal family lives of Hollywood.

Lon Chaney began his theatrical career at the age of ten years. It could hardly be called a career then. But at least he worked around and grew up in the theatre, finally becoming a scene-shifter. He still carries a card in the scene-shifters union and is proud of it. He has since been everything from actor to producer on the legitimate stage.

He got into the pictures because he was a type—a tough. (But only to look at.). Do you remember him in "Hell Morgan's Girl" with Dorothy Phillips?

Later came his real chance in "The Miracle Man," a marvel of make-up wizardry and characterization.

If you talk to him, which is hard to do for he goes nowhere and sees almost no one outside the studio, you will

Continued on Page 19.

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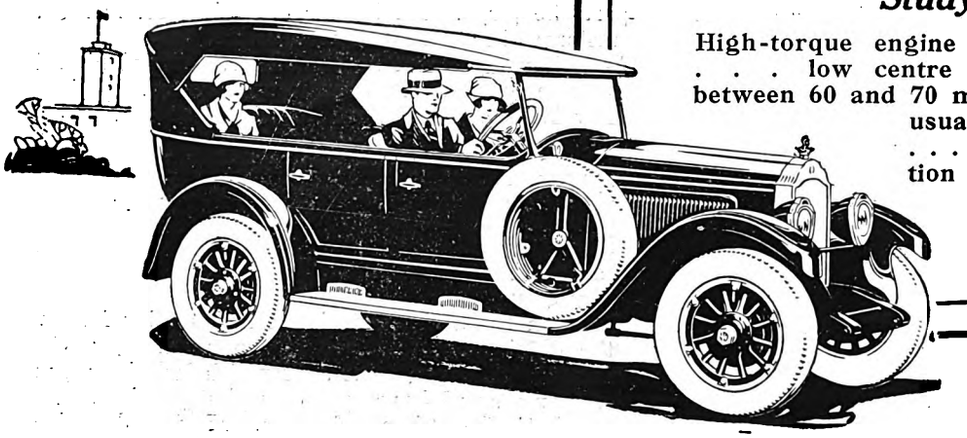

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(Continued from page 17.)

find yourself in five minutes talking make-up and character acting to him. Otherwise, you won't find yourself talking to him at all.

His deep eyes burn, and he will spend hours and hours over the most minute detail of his make-up as the old lady in "The Unholy Three" or as the "The Hunchback of Notre Dame."

Yet all this gives you no sense of ego—it isn't as though he talked about himself. He is like a collector talking about his rare editions. It is his passion and he sees in it something apart from himself.

That he is a great actor nobody will deny. That he is the great genius of the screen when it comes to make-up everyone in Hollywood concedes. As a tribute to this comes the old wheeze, originated by Mickey Neilan years ago and now doing duty in a Broadway show, "Don't step on that spider, it might be Lon Chaney."

But as you look upon that pale, lined face, you wonder at what great cost he has bought success, has bought that perfection of work so dear to his heart. You have almost the feeling that he has mortified the flesh, like some pagan priest, sacrificing himself wholly to the little gods of his famous rôles.

And there is something almost pathetic about this quiet, nondescript little man with the plain, unarresting face, wandering intently behind the thousand faces that have so thrilled and startled and horrified the public, watching, working, eager, absorbed.

If Hollywood has a mystery man, it is Lon Chaney. He overawes the always gay movie colony, who will not admit to take anything seriously. They think of him in terms of his work on the screen, not in personal terms, and I think he is the only person in Hollywood of whom that can be said.

The infinite pain and torture he has submitted to in rôles such as in "The Penalty" and "Hunchback of Notre Dame" fill them with amazement and admiration.

But they bring a serious indictment against him—the most serious you can bring in Hollywood. They say he has no sense of humour.

How can a man with a monomania have a sense of humour?

Elaine Plant, of Rosslyn and Plant, to appear at the Vaudette, Bloemfontein, on March 14th, 15th and 16th, and the Vaudette, Kimberley on 17th, 18th and 19th.

So Lon Chaney moves like a lonely ghost amid the stark and impressive realism of the men he creates upon the shadow sheet. If you know him on the screen, you know him as well as anyone but his wife and his son and his director. But it must be said that they love him very dearly.

The Gladiators.

The Gladiators, who are having a very successful season at the Johannesburg Empire, are probably the heaviest men in the world demonstrating the value of physical culture professionally. The lighter man, James Findlay, scales over 12 stone, while his colleague, Louis Christiansen, is close on 16 stone, or 220 lbs. It is remarkable how such powerfully built and heavy men can move so lightly and gracefully as these athletes do. They were good enough to give me their views on diet and exercise recently.

"It is our opinion that the great majority of people eat too much and too often. We have always made it a rule to eat very moderately and to allow long periods between meals, thus obtaining the utmost nutritive value from the food and keeping the digestive organs working smoothly and effectively. This is the very foundation of physical perfection and muscular fitness. It is very harmful to eat at short periods (two or three hours or so), as many people do.

We always allow at least five hours' time between our last meal and our performance, finding that we can accomplish our feats with greater ease when just commencing to feel hungry. We eat a very moderate quantity of meat, plenty of fruit and vegetables, and have a decided preference for brown bread against white. As regards exercise, we know, in these days of motor cars and lack of time, it is difficult to do much walking, but it is essential that everyone should do at least 15 minutes of some form of physical movements every day. We advise bending and stretching exercises to be performed each morning after rising. We think that, of all sports, the most beneficial in every way is swimming, especially for the fair sex. The movements being smooth and not tending to put violent strain on any organ."

Friday Night is AMAMI NIGHT

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Leicester Square.

London's Newest Theatre.

In to-day's papers appears the announcement of the forthcoming advent of London's newest theatre. It will be the second largest theatre in this city of many theatres, and will be called "The Casino." Situated at the corner of Oxford Street and Tottenham Court Road, it should be in a position to attract theatre-goers very easily. The most expensive stall seat in the house will be seven shillings and sixpence, and, although this price is much cheaper than that asked in most other theatres, the Casino will hold £800 a performance—an amount approximately the same as that held by Drury Lane. The Casino will hold no fewer than 2,648 people, which compares favourably with the Lyceum's 3,000 and Drury Lane's 2,600.

The Variety Artists' Benevolent Fund.

A performance which should have great interest for South Africans is one which will take place very shortly at Victoria Palace, London. The King and Queen have promised to be present when the royal performance will be given in aid of the Variety Artists' Benevolent Fund. Those chosen to entertain their Majesties are Jack Edge, who made two tours of South Africa; Flotsam and Jetsam, entertainers at the piano, who are in private life B. C. Hilliam, the Canadian composer, and Malcolm McEachern, a clever Australian vocalist. These two are well known in South Africa, especially the latter.

Bottled Opera.

At the moment they are broadcasting nightly and give as a sort of bottled opera the news of the day in music. The news is sung by Mr. McEachern and an accompaniment vamped by Mr. Hilliam. Another performer will be that excellent vari-voiced entertainer and mimic, Mona Grey, who has had lately such a successful tour in South Africa. There will be the Huxter Brothers, those acrobatic humorists who will tie themselves into intricate knots for the pleasure of the royal audience. The brother of the Huxters, Ted Huxter, is at this moment on his way home from South Africa, where he gained many friends. Then there are the Victoria Girls, who have been trained in the new dances they will perform for the King and Queen by none other than Rodney Hudson, who trained the ballet of the South African production of "Sally."

Last, but not at all Least.

Wee Georgie Wood, the diminutive comedian, who was also seen some time ago in South Africa. Altogether, the whole programme has a flavour of the South about it. *En passant*, it is interesting to know how much the vaudeville stage owes to the concert platform. Jack Edge was himself once a concert artist. Malcolm McEachern has sung on more platforms than he can count, and Mona Grey has only within the last eighteen months graduated from the concert to the vaudeville stage. It looks as if their Majesties should have an excellent variety feast at the forthcoming royal performance.

A New Venture.

One of the most ambitious schemes I have heard of for a long time consists of the idea of staging a high-class revue, for which, it has been suggested, artists and authors of the highest standing are to be asked to contribute. The proposed company includes the names of Maisie Gay, Ernest Thesiger and Anton Dolin, while such famous persoon as Augustas John and C. W. R. Nevison have been named as the designers of the scenery and costumes. It was suggested that Lew Leslie, who is responsible for "Black-Birds," the very successful negro show at the Pavilion, should produce the dances, and that George Mayer, who has acted as his musical collaborator in the above-mentioned production, should compose the music.

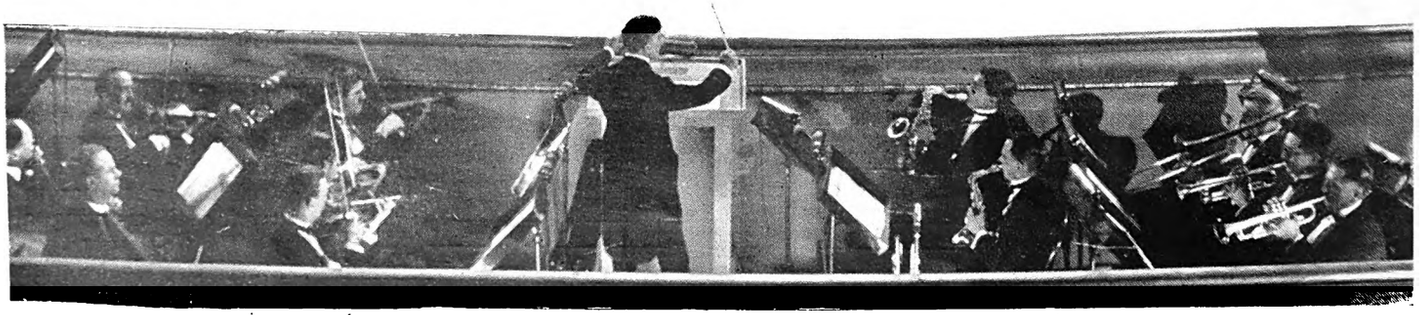
Even Bernard Shaw.

The begetters of this idea have even suggested that Arnold Bennet, Princess Bibesco and George Bernard Shaw should be asked to write sketches. If this enormous project should come into being, we would have before us a most marvellous production It has been whispered to me that there is a large sum of money behind the scheme, and, this being so, it sounds as if it is not impossible that the idea may some day become a reality.

Sir Gerald Du Maurier.

Here you see the latest photograph of Sir Gerald Du Maurier, who plays the part of "Sir John Marlay" in the new production, "Interference," at the St. James' Theatre.

Sir Gerald Du Maurier.



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ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

It looks as if Sir Gerald has got another winner in "Interference," which is a fit play to follow his last success, "The Last of Mrs. Cheyney."

Coming to South Africa.

I am happy to be able to say that "Interference" will shortly migrate to South Africa in the playbox of Arthur Bourchier, who will play the part of "Sir John" in his forthcoming tour of that country. In addition, he will produce, of course, "Treasure Island," "At the Villa Rose," and perhaps an excellent mystery play, "The Crimson Alibi."

A Pretty Star.

And this is the photograph of pretty Phyllis Titmuss, who has lately come into the front rank of West End players. She is at the moment playing with Dennis Eadie in "The Joker." This play is attracting such large and enthusiastic audiences at the Royalty that it is transferring very shortly to a larger house—the Comedy Theatre.

Ernest Hastings.

There are still, even in these days of jazz and casual acting, a few pillars of the old school who hold up the roof of Vaudeville upon their stalwart shoulders. One of these is Ernest Hastings, who will make his first appearance at the Empire, Johannesburg, on March 14th. Although a newcomer, his name will be familiar to you as the comedian who specialises in the Yorkshire dialect and the characteristics of the Yorkshire people. Mr. Hastings and his piano will not worm their way into your hearts, but fly there with the speed of an arrow. He is, without exception, the most laughter-compelling comedian I have ever seen. This is probably because he gets his effects so subtly. He seldom laughs himself, but delivers his songs with a solemnity which is in itself much more effective than laughter.

As a boy, Mr. Hastings was—and indeed still is—an admirer of such great comedians as the late Corney Grain and the late George Grossmith, father of the present George. And when he eventually went on the stage he took these two men, and particularly the latter, for his models.

"George Grossmith—now, there was a fine comedian!" said Mr. Hastings with enthusiasm. "Shortly after I had seen him perform, I was at a party, and somebody asked me to sing. I refused at first, never dreaming that I could do it. But repeated requests encouraged me, and I gave them a song. That led me to my first theatrical engagement, which eventually led me—well, here.

"I remember once going to Yorkshire to perform at a smoking concert. It was a very foggy night, and when I arrived I discovered that I was the only artist who had turned up. However, I decided to grapple with the occasion, and for four hours I regaled the smokers with songs and stories until my throat was hoarse. They all applauded uproariously, and I really think I made a success of it and induced them to forget the defection of the other artists. At last, at the end of the concert, the inaugurator of it came to me and said: 'Mr. Hastings, you've been wonderful, absolutely wonderful. I've never seen my colleagues laugh more heartily. We've all thoroughly enjoyed your entertainment. Now, how much do we owe you?'

Ernest Hastings.

"I told him, and his face rather lost the glow of enthusiasm. 'Er—could you make it pounds instead of guineas?' he said. Naturally I did so—but I was amused to see that his enthusiasm for my services did not mitigate against his making a good bargain."

Mr. Hastings comes to South Africa with a large number of songs—some of which he has written himself. He was the originator of the well-known song, "My Word, You Do Look Queer," which has become world-famous since he first sang it.

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The Kiraku Brothers.

The Three Kiraku Brothers.

The Kiraku Brothers who open at the Tivoli, Capetown, on March 16th, as their name implies, hailed originally from Japan. They were cradled under the pale blossoms of the cherry tree, and protected by those snow-capped mountains which appear in every Japanese picture. They walked along the streets of Japanese towns wearing silk kimonos and little pattering wooden shoes. They rode upon the tumbling Japanese rivers in sampans, those picturesque little boats from whose masts coloured paper prayers fly in the wind. But all this happened very long ago, say the Kiraku Brothers, for when they were quite small boys they were brought from Japan to England, and have never since been back to the flowering country of their birth. It is their ambition, however, to some day return to Japan where they will probably be hailed as mighty adventurers.

Their work on the stage consists of intricate acrobatics, wrestling, tumbling, a little juggling, and dumb-bell and club swinging. Out of all the wrestlers and jugglers which Japan has sent us, I would choose the Three Kiraku Brothers for excellence. They must have nerves of iron to do the things they do, probably their experience off the stage as well as on it have strengthened and moulded these nerves.

The Kiraku Brothers were playing in Germany when the War broke out, and were immediately interned. The Japanese government applied for their release, and after two months of dull imprisonment, in which the brothers had no chance to wrestle or perform their acrobatic feats, they were released. They went to Switzerland and made a home for themselves there until by good fortune they were enabled to return to England.

Each brother has a story of numerous accidents to tell. They have had between the three of them several broken arms and legs, but these are small things in their estimation.

Their act is a perfect one of its kind, and they bring with them on this, their first tour to South Africa, an enthusiasm and eagerness which far from emulating the languor of the East is quick with Western thought and ideas.

Claude Edmonds.

Mr. Claude Edmonds, who is coming to South Africa as stage-manager and a player of parts in the Arthur Bourchier company, is probably unique in that he went on the stage at an age when most people are content to remain in their cradles. He was carried on by the renowned William Creswick at the age of three months, at the old Surrey Theatre, where he was a howling success.

Mr. Edmonds is the son of the man who stage-managed for Charles Kean, and Mr. Edmonds still has in his possession some letters written from the great actor to his father. Probably there is nobody in London who knows more about the art of stage-managing than does Claude Edmonds. He acted in this capacity for thirty-nine years to Sir Charles Wyndham, which constitutes a record. He accompanied Sir Charles Wyndham on his two American tours, when they played "Wild Oats," "David Garrick" and "The Case of Rebellious Susan."

Claude Edmonds, of the Arthur Bourchier Co.

Mr. Edmonds was first associated with Arthur Bourchier in 1906, and has been chosen to play in every season of "Treasure Island" since it was first inaugurated. He has never missed a single performance, and one can see that he, in acting a part in "Treasure Island," enjoys the adventure quite as much as any boy watching it.

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Jane Lee.

Susan Lee.

The Lee Sisters who graduated from the English edition of the "Folies Bergere," produced last year at the Alhambra, London, to the vaudeville stage, and are coming out to South Africa shortly

Ted Cowan.

Ted Cowan the clever comedian coming to the Empire, Johannesburg, on March 14th, is nothing if not versatile. Within the space of a few minutes he will represent to a delighted audience, a psalm-singing parson, a down-trodden henpecked husband, or a cockney bricklayer. All of these sketches are mightily amusing when vivified by the comedy of Ted Cowan.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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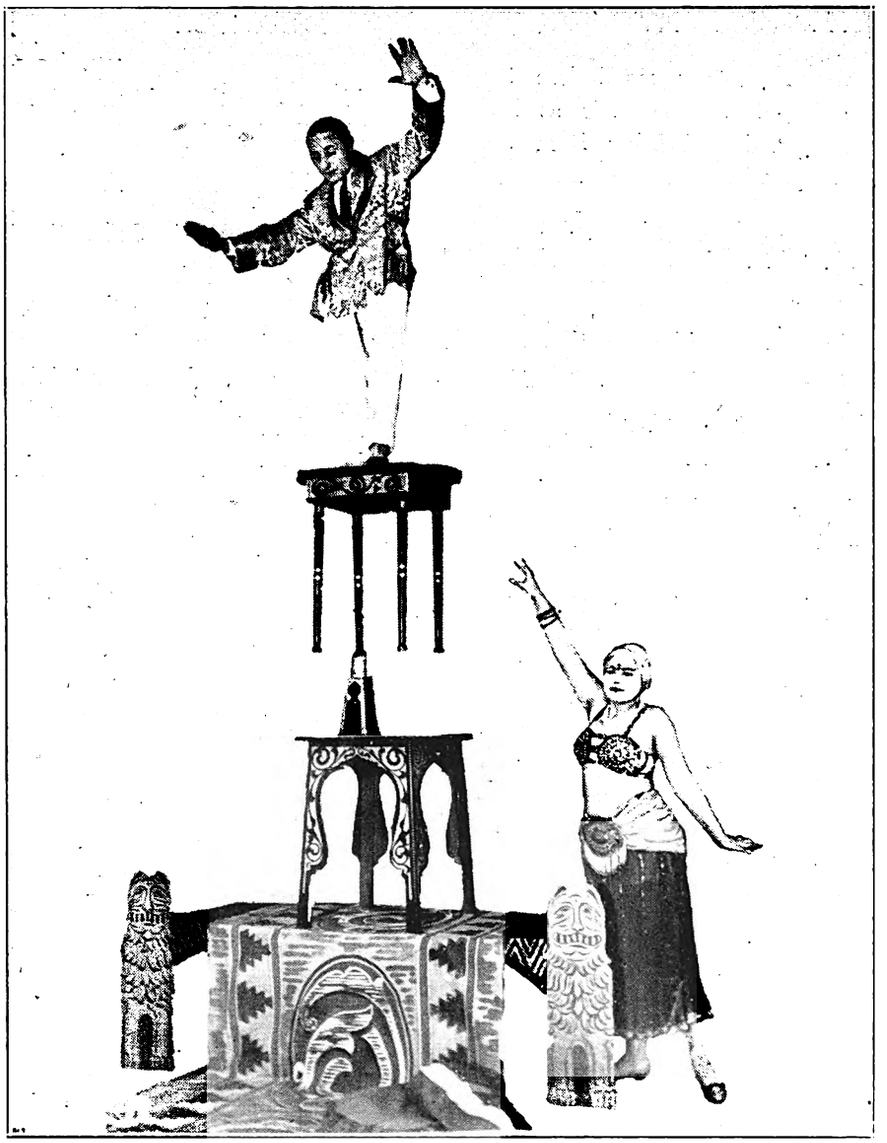

A wonderful picture of McCarthy and his partner Khadidja, As you can see, McCarthy is a past master in the art of balancing, and nothing quite so hair-raising as his stunts, have been seen in South Africa for many a long day. McCarthy and Khadidja will be at the Rinko, Maritzburg, on March 14th.

Johnson and Johnson.

When Johnson, of Johnson and Johnson, the comedy jugglers, who will be at the Empire, Johannesburg, on March 14th, takes off the ridiculous white gloves, which are a comic addition to his already comic tramp costume, you know that something amusing is afoot, for he does it with such effect—it is such a serio-comic gesture—then he starts juggling. He juggles with balls, and juggles with sticks. He can conjure, if necessary, the inevitable rabbit from the inevitable hat, the inevitable goldfish from the inevitable glass bowl. In addition to these gifts of entertainment he adds that of paper tearing.

"Paper-tearing?" you say, and "Yes," I reply. But it is not merely tearing up little squares as one does for a paper-chase. Johnson tears his paper into the most intricate designs. In five minutes he will transform a white sheet of paper into a Union Jack, which in turn gives way to a collection of paper flowers, and these are quite likely to be presently transformed into yards of delicate paper lace, or an eccentric head-dress.

Not content, however, with amusing us like this, Johnson displays to us his capacity for lightning change. One minute you see him as a quaintly dressed old tramp, and in another the tramp has disappeared and in his place stands an immaculately dressed Johnson in top-hat, theatre cloak, and scarf complete.

Twin Alligators.

Harry Langdon is not "as headstrong as an alligator on the banks of the Nile," and, therefore, he took proper precautions when he required the prop man in his latest picture to obtain two twin alligators for use in the film.

One of the saurians is tame and docile, guaranteed not to bite. The other is as vicious as if he had just come from his native Amazonian haunts.

Believing his sweetheart to be in a packing case during one of the many ludicrous scenes of the comedy, Harry reaches in to stroke her golden head and a 'gator snaps at him.

He rehearsed with the tame reptile and acted with the untamed one.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Royal Welsh Choir.

Unfortunately, we have to go to press before the opening performance of the Royal Welsh Choir at His Majesty's Theatre, Johannesburg, but judging from the Capetown Press notices, they will create a sensation indeed.

Some years ago, a number of young male music lovers of Treorcy, formed a small choir which soon became a formidable competitor at all the leading Eisteddfodan, then its members turned professional and won such fame that they were commanded to appear at Windsor Castle, being the first Welsh organisation to play before Royalty.

Their programme is not confined to Welsh songs only, but they sing English, Scotch and Irish part-songs. So much has been written of them, that it is hardly necessary to emphasise once again the treat that awaits audience at His Majesty's Theatre.

To-night is Cambrian night, when the Cambrian Societies will turn up in full force to welcome their fellow countrymen. On Thursday afternoon, the Mayor, Councillor Alf Law Palmer, will give them a welcome at the reception in their honour in the Selbourne Hall, and on Friday afternoon they will be the guests of the Cambrian Society at the Automobile Club.

Farewell to Guy Bates Post.

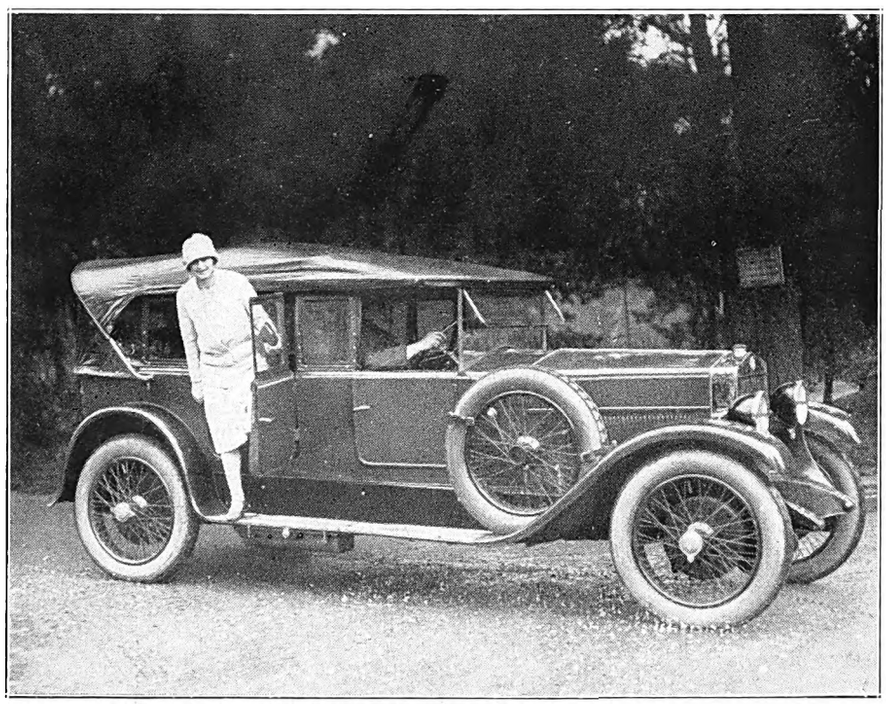
Never has there been quite so affecting a last night as at His Majesty's Theatre on Saturday evening last, when Guy Bates Post and Dorothy Brunton bade "farewell" to Johannesburg. A packed house enjoyed "The Climax" to the utmost and applauded enthusiastically throughout.

At the fall of the curtain there was a moment's pause, and then bouquet after bouquet, basket after basket was carried on; the centre aisle of the theatre became a crowded mass of flowers, whose scent filled the whole theatre, and soon there was literally not an inch of stage that was not filled with blossoms.

Laurel wreaths were handed to Mr. Post and Miss Brunton, and also a magnificent kaross, and both stood there too overcome to speak. Great favourites as they have been with Rand audiences, many of those present, especially among the ladies, felt a lump in their throats, and when, after a few heart-felt words from the great actor, Miss Brunton came forward with tear-filled eyes and spoke, the scenes of enthusiasm were tremendous.

A memorable occasion.

C.R.



Two Famous Italians.
[Photo: African Film Productions, Ltd.

The Guy Bates Post Co. Tour.

Durban	March 7 to 12	"Leah Kleschna."
Pretoria	March 14 to 16	"The Climax."
	17 to 19	"Leah Kleschna."
Bloemfontein ...	March 21 and 22	"The Bad Man."
	23 and 24	"The Climax."
	25 and 26	"Leah Kleschna."
Port Elizabeth	March 29 and 30	"The Bad Man."
	31	"The Climax."
	April 1 and 2 ...	"Leah Kleschna."
East London ...	April 4 and 5 ...	"The Bad Man."
	6	"The Climax."
	7	"Leah Kleschna."
Capetown ...	April 11 to 21...	"Leah Kleschna."

Here is a new picture of "Terpsichore," the fascinating danseuse who has recently been delighting Johannesburg audiences. It is fitting that she should be shown with a Fiat car as both "Terpsichore" and the Fiat are from Italy. "Terpsichore" is considered to be one of the world's finest dancers, and the Fiat has a similar reputation in its own sphere.

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Billie Barton.

Here is a picture of Billy Barton, the leader of the Havana Band, a bright, cheerful personality who is doing his best, and doing that best excellently, to carry on since his leader, Bert Ralton, died. Billy was always very popular with the public, and under his baton the Havana Band are having great receptions wherever they go. Billy has recently become an ardent flyer, and during his stay in Pretoria a week or so ago, flew over Pretoria and Johannesburg and told me he enjoyed it enormously.

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Bebe Daniels.

Bebe looks very meek and mild here but wait till you've seen her in "Wild, wild Susan," at the Grand Theatre, Capetown, on March 17th, 18th and 19th. Her family are very ultra-ultra, and so Bebe tosses a few little things into a bag and goes in search of adventure—and gets it.

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Racing Notes.

By "Observer."

Dr. John van Niekerk has been unanimously re-elected chairman of the Johannesburg Turf Club for the current year.

A fairly large number of Rand horses have gone down for Saturday's meeting of the Durban Turf Club.

Polinax, who won the last Pony and Galloway meeting and gave promise of becoming a champion in his class, failed to obtain a renewal of his height certificate during the week, as did Scoot, another useful galloway. Both may be submitted again within the prescribed period of 30 days.

Three new candidates in Dr. Ramsay Daly and well-known breeders, Messrs. Henry Nourse and Arthur Forbes, are standing for election as executive stewards of the Jockey Club. The retiring stewards, Messrs. Wm. Stayt, H. T. Elliott and James Butler, are standing for re-election.

Seeing that G. Askew could not do the required weight, 8.7, for Typical in the Benoni St. Leger, it would seem as if the riding days of this very capable jockey are numbered. And more is the pity, for Askew is one of our most competent horsemen.

At Clairwood on Saturday the experiment of doing away with divided handicaps seemed successful, for fields were up to average strength, and some exceptionally close finishes were witnessed. The chief race was a "three heads" affair, and was so close that some of the crowd disagreed and booed the judge's decision. The stewards took prompt action and put some of the ringleaders off the course.

Mr. Henry Nourse bred five of Saturday's winners at Benoni, in Landing, Hasty Man, Ostentation, Our Princess and Goodwill, and "Uncle Henry" also had another winning representative in Attachment, who won the same day at Capetown.

Now that L. Hammond has gone to England and left his contract unfinished, there should be an interesting struggle for the jockeys' premiership of the current year. At the present stage the light weight, W. Page, has a slight lead over E. Jacobie, W. Holme, C. Anderson and the Capetown crack, L. Fernandez.

G. Larivier, a Durban youngster, who had recently returned from Capetown, rode four consecutive winners at Clairwood on Saturday. At Port Elizabeth F. Maisch, the local crack, did a hat trick by riding the first three winners on the card, a feat equalled at East London by G. Andrews the same afternoon.

Once again Mr. Edward Nathan is entitled to sit at the head of the table at meetings of the stewards of the Pony and Galloway Club after having been out of office as a steward for a twelve-month.

Mr. George O'Meara, ex-chairman, is resigning as a steward, and, from all accounts, the present body of Pony and Galloway stewards are not what one may term a happy or family party.

Prince George, favourite practically throughout, was an unsound and unfit horse when stripped for the Benoni St. Leger, in which he finished fouth. Both Ostentation and Florentine were fit and forward in condition, and, after an interesting race, the former had nothing much to spare when beating the ex-galloway. Mr. Harry Myers, who owns and trains Ostentation, also picked up third money with the leggy Typical.

Messrs. F. A. Verney and E. Wilson, who are to judge the thoroughbred horse classes at the show, are well-known Veterinary Surgeons. Mr. Verney is in charge of the Basutoland Government's Stud farm at Maseru, and Mr. Wilson, whose practice is in Turffontein, is Veterinary Surgeon to the Jockey Club. Mr. Jack Gard, who for years past has made a very efficient judge at Rand Shows, was, at his earnest wish, given a rest this year, and his former confrère, Mr. Fred Murray, will be an exhibitor next month. It is rumoured that Mr. Murray will exhibit an exceptionally fine colt in Decorum, who is by Polystome—Dignity, two of whose daughters, in Dignified and Supreme, have already carried off the championship.

The issue of Mr. H. J. Cook's catalogue is a reminder that the day of the big annual yearling sale draws nigh. The date fixed is Thursday, April 14, and the list numbers 130 entrants. Mr. Cook deserves the thanks of all concerned for the make-up of this year's catalogue, in which the pedigrees of the yearlings are printed in heavier type than the mass of, at times, uninstructive padding that the vendors use to point out the excellencies of the relations to the lots they are submitting.

S. Garrett, who won the Western Province Derby at Capetown on Saturday with his filly, Bloom II., served his apprenticeship with Jim Russell, and was, in his day, a first-class jockey. To-day, Syd. is a leading trainer at Capetown, and won the last Metropolitan Handicap with Grand Chase. Bloom II. was bred by Messrs. Hedger and Swinford, whose Colga Stud has been more or less disbanded. She is by the lop-eared horse, Kheri, out of Freesia, a mare that never raced, and in winning the Western Province Derby Bloom II. beat two shorter priced ones in Cimona and Sol. On the dam's side, the last-named is closely related to Coronach, their respective dams being own sisters.

There seem to be some heartburnings down the way over the action of the stewards of the Durban Turf Club in having moved the winning post another 50 yards towards the golf house. It is claimed that the horses will be on the turn directly they pass the post, and this is claimed to be dangerous. Why it should be if the leading jockeys at this point have sufficient control over their mounts to steer them around the bend, it is difficult to see, for the balance of the field will follow the leaders. In any case, one may safely assume that the stewards have given the matter every consideration. The ones who will be at a disadvantage will be the occupants of the silver ring, who will need their field glasses more at the finishing end than at almost any other part of the race. The new stands and enclosures are said to be laid out on a very modern and extensive scale.

On Saturday next the new stewards of the Pony and Galloway Club are to hold their first meeting of the current financial year. For this, a card of eight events is being put forward and, with the exception of the two Pony Handicaps, fields should rule well up to average. Racing commences at 12.35 p.m., and the double tote is to operate on the fifth and sixth races on the card, the Galloway Handicap A. set down for 3.50 p.m. Appended are my selections:—

12.35 p.m.—Pony Handicap A. One mile.
1, Miss Will; 2, Phyllis III.; 3, Juvenile.
1.10 p.m.—Trial Plate. Five furlongs.
1, Tarboosh; 2, Hannes; 3, Sly Vixen.
2 p.m.—Maiden T.-Y.-O. Handicap. Six furlongs.
1, Just; 2, Somerset; 3, Banjolele.
2.35 p.m.—Galloway Handicap B. Seven furlongs.
1, Wrinkle; 2, Wedding Veil; 3, Devoir.
3.15 p.m.—Galloway Handicap A. Five furlongs.
1, Adamah; 2, Husk; 3, Our Princess.
3.50 p.m.—Moderate Handicap. One mile.
1, Florentine; 2, Thankful; 3, Wavelet II.
4.25 p.m.—Galloway Handicap C. Six furlongs.
1, Spiral; 2, Williano; 3, Re-Echo.
5 p.m.—Pony Handicap B. Six furlongs.
1, Miracle; 2, Charlie's Bride; 3, Lava Rock.

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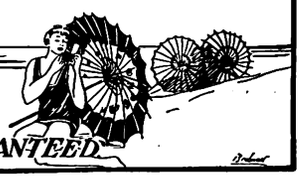

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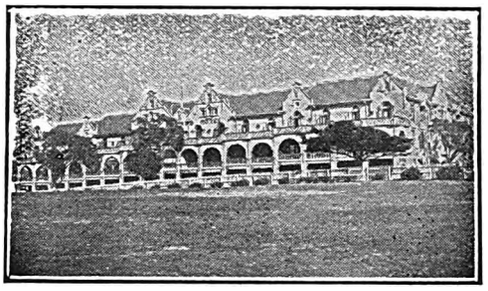

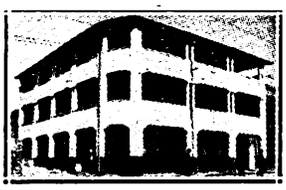

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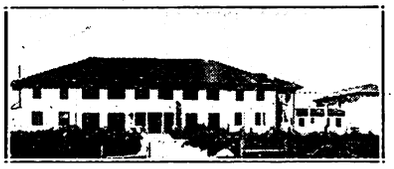

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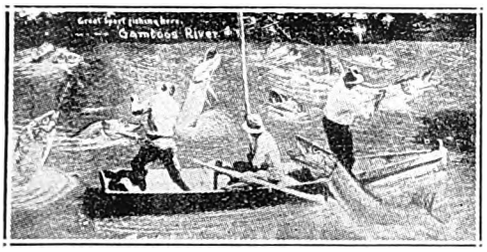

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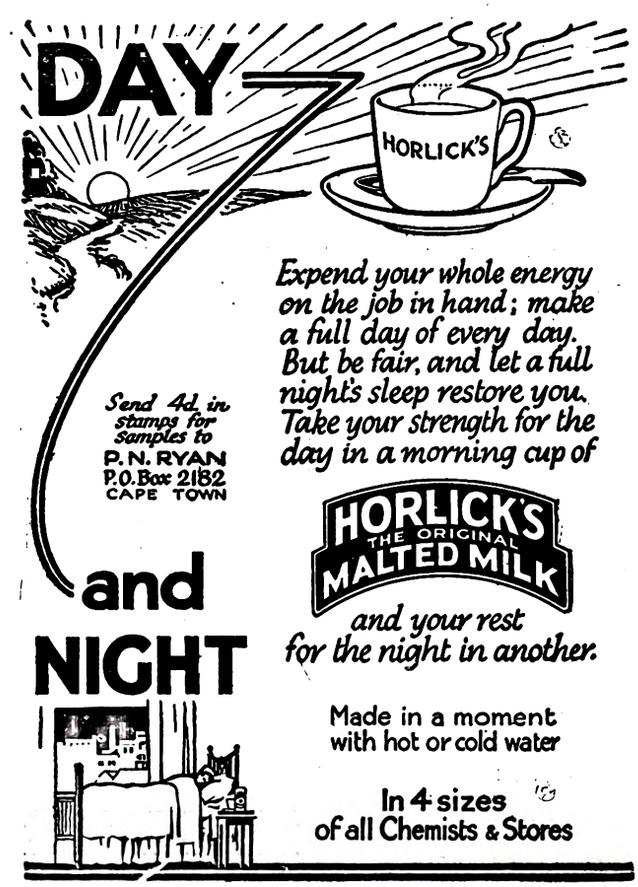

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STAGE & CINEMA

VOL. XX., No. 607] JOHANNESBURG, MARCH 16TH, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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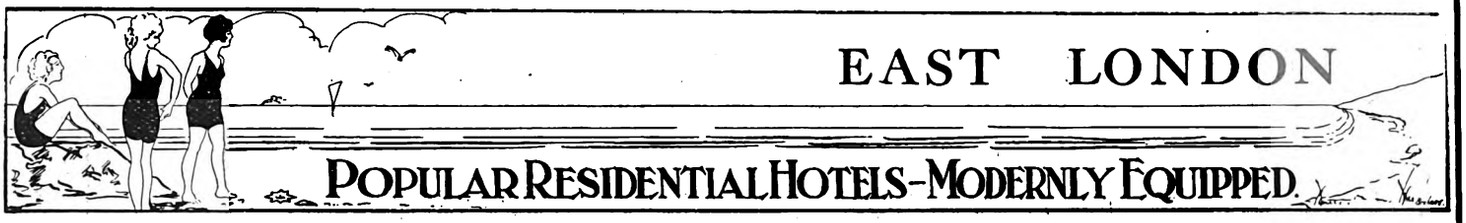

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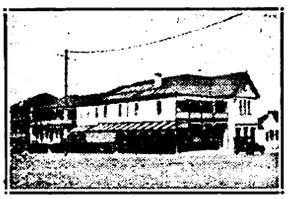

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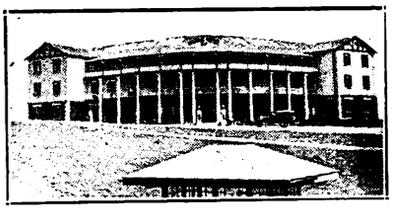

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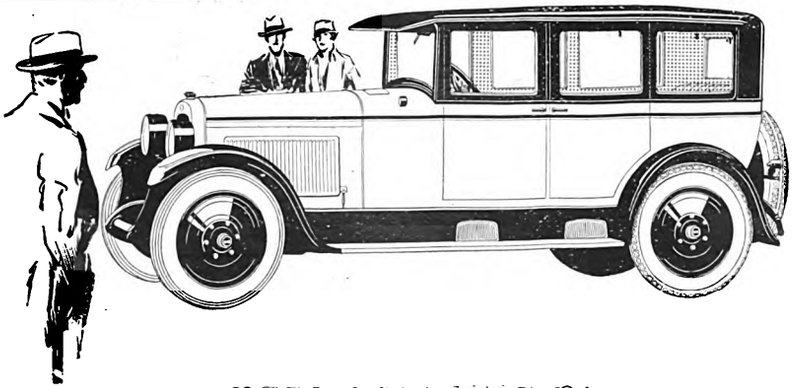

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STAGE & CINEMA.

VOL. XX. No. 607. WEDNESDAY, MARCH 16TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

A Continental favourite for London—Dora Duby, a beautiful dancer, who is appearing in the Piccadilly Revels.

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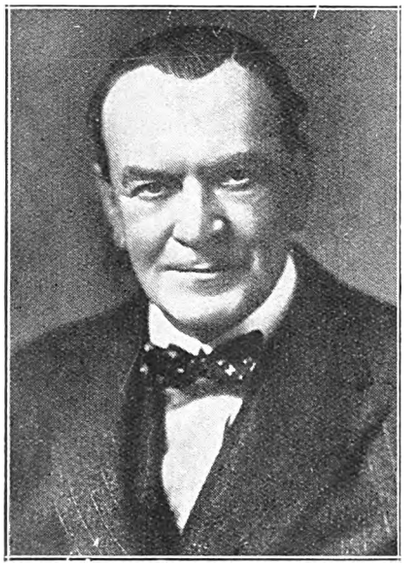
"Treasure Island."

Its Scenery and Effects.

In speaking of a successful play one gives, of course, prominence to the actors and the acting. One could not mention "Treasure Island," which opens at His Majesty's Theatre, Johannesburg, on March 21st, for instance, without remarking on the marvellous acting of Mr. Arthur Bourchier as Long John Silver, and the excellent team work of the rest of the cast. But there is more in the play than the mere acting. No description of "Treasure Island" is complete unless something has been said about the scenic effects. Take, for instance, the first act. How cleverly the wild, stormy English shore is suggested beyond the windows of the Inn where Jim Hawkins and his mother live. Although you do not definitely see the cliffs and rocks through the doors and the windows, you sense the wild beating of the ocean against steep rocks, and almost feel the chill wind running through the stunted grasses on the dunes.



Arthur Bourchier.

Then, as if we had rubbed some magic Aladdin lamp, we are transported in the next scene to the deck of a ship. In the background lie the docks and the quays of an English seaside port—Plymouth, maybe. The rigging and the top sails of the old-fashioned galleon tower above us. From the helm, I feel sure, we could look out on foaming seas that beckon to adventurers with green and white fingers. There is a rush and bustle, and last orders have to be given, but eventually the ship gets under way, and pirates and treasure-seekers are off on the rolling main.

The actual moment of the ship leaving the harbour is denied to us, and rightly too, since it is not right that nothing should be left to the imagination of the audience. The dropped curtain hides from our view the raising of the anchor and the reefing of the sails as the ship leaves port on her fateful trip. But we have no time to be disappointed at this, for presently we see the ship again ploughing the high seas. It is moonlight, and the ship rocks comfortably upon the most realistic silver waves. Wave after wave goes past the broadside of the ship in the background until we feel as if we, too, were aboard her and were being carried across bright uncharted seas to strange and romantic lands. It is a most excellent effect, this constantly moving sea. I have not enquired how it is made, because I prefer to imagine that it is really what it pretends to be, and not just faked by clever mechanics in the background.

After considerable travelling upon this ship we land on Treasure Island, which has, by the way loomed up out of the sea some time ago, and dazzled our unsuspecting eyes with its nearness. The Island looks very yellow and inviting in the rays of the morning sun, and soon we are on shore in a most enticing green glade. Here it is that we meet Ben Gunn, the ragged and haggard individual who is, up to the time of our arrival, sole king and conqueror of Treasure Island. Trees droop their green leaves over the little valley in which Ben Gunn greets Jim Hawkins, and far away in the distance we can see the end of the Island, covered with palm trees, and anchored close by the ship of our adventures. This is another triumph of scenic art, which in this case is almost a reality. The hut from whose shelter the Squire's men fire upon John Silver's cut-throats is very cleverly suggested, and so is the dark part of the forest through which the pirates go seeking the treasure, and hearing what they imagine to be the ghostly howls of the dead owner of the treasure.

The last scene of all is glittering and dazzling. It shows a sunny part of the Island, rocks to one side and the glittering green of trees on the other. In the middle is heaped-up treasure—gold and silver, bronze and brass, precious stones and pearls. The one further necessary note of colour is added by the brilliant green of Long John Silver's parrot and the bright red handkerchief on Long John Silver's head.

"Die Kafkaser Liebe."

The Jewish public rolled up to the Standard Theatre, Johannesburg, on Monday evening in such force that there was not a vacant space anywhere in the theatre, and not only rolled up, but gave such a welcome to their old favourites that the roof seemed in danger of being lifted off. And Miss Kanevska, Mr. Teffner and Mr. Breitman were visibly touched at the warmth of their reception, as well they might.

"Die Kafkaser Liebe" is a bright, sparkling operetta in three acts, filled with the most tuneful melodies, which were all rendered in the most satisfactory manner by the company, all of whom have very fine voices.

Miss Ruth Rene, a newcomer with a splendid soprano voice, scored a great personal success in the rôle of "Luba," the daughter of the rich widow, "Ravia Abramovna," played by Madame Lipman. Miss Rene has a fine stage presence, and her singing was repeatedly encored.

Miss Vera Kanevska was the life and soul of the play in the rôle of "Mischa," and made a very charming boy. "Katia" was played by Miss Ruth Tex, her first appearance in South Africa, a very gifted, bright young lady with lots of what our American friends call "pep." Madame Z. Rappel is another "find" for this country, and took the rôle of the flirtatious, bright "Anuta" well.

Of the men, Mr. Adolf Teffner is first favourite, and a picturesque figure in scarlet blouse, full trousers and Russian boots, gave another of his fine interpretations, and at the end of the show made an impassionate speech on behalf of himself, Mr. Breitman, Miss Kanevska and the company.

Mr. Brietman's fine voice and good presence was admirably suited to the role of "Isaak." Mr. Friedman took the rôle of "Pawel Wolfson" in a dignified manner, Mr. M. Lipman gained great applause as the burly horse-dealer "Markovitz" with the strong hand, and Mr. Max Bryn was a very laughable "Chaim Aron," a shames.

Add to this excellent company the fine orchestra, under Mr. David Beigelman, and it was no wonder that the opening night of "Die Kafkaser Liebe" was such a success.

Mr. Paul Breitman was responsible for the production, and the stage direction was under the management of Mr. S. Kupferberg.

C. R.

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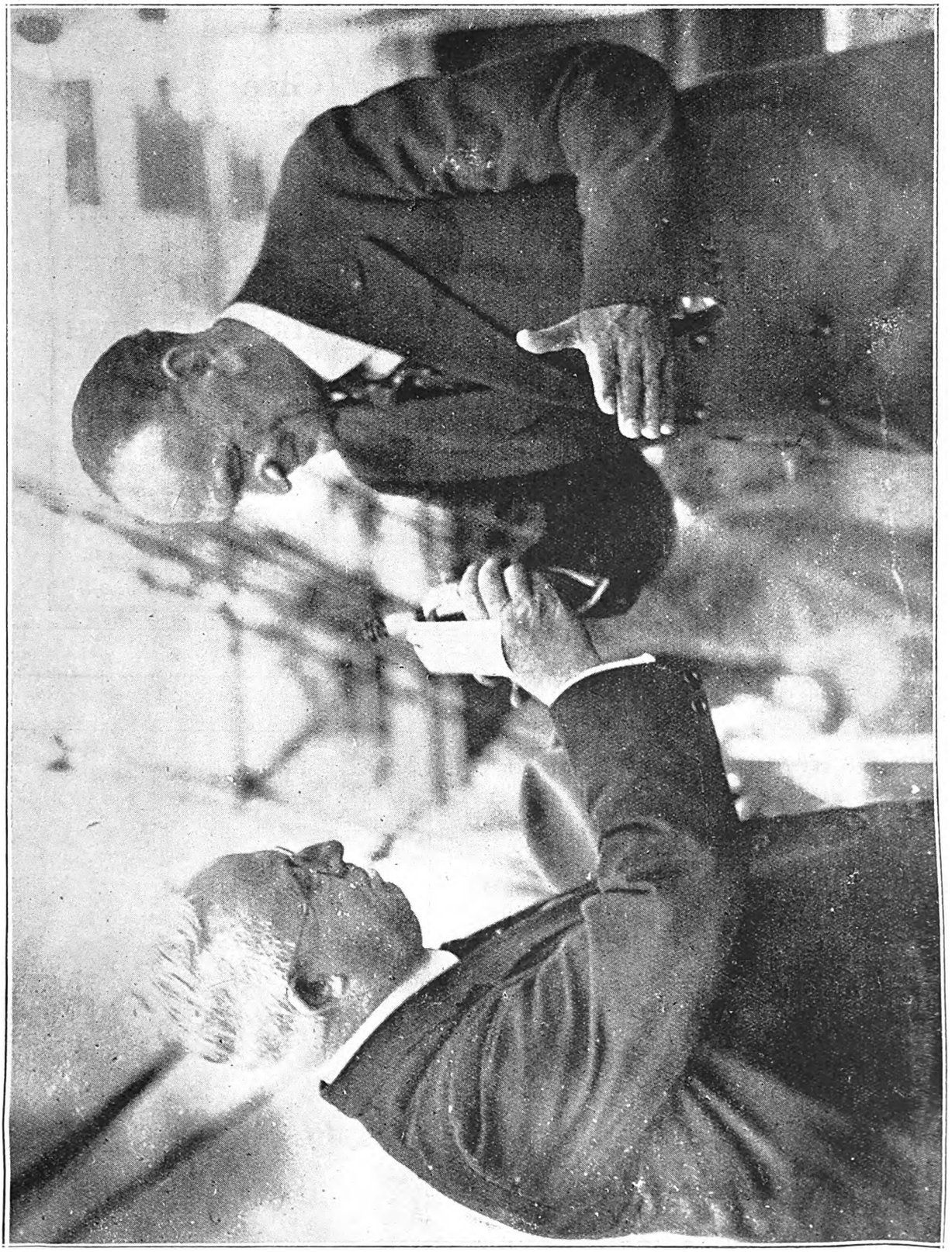
Arthur Bourchier arrives in Capetown.



"Long John Silver" is presented with a bottle of "Treasure Island" rum by the Mayor of Capetown, Mr. W. T. Fish, on his arrival at the Cape. [Photo: Blyth Clayton.

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Sammy Shields.

Sammy Shields, England's sporting comedian, who is at the Tivoli, Capetown, graduated to the stage from no less a place than the Stock Exchange.

At the age of ten he was a clever boy soprano, and won a gold medal for his singing. And in this same year, probably with the reception of the medal, the seed of theatrical ambition was sown. His father, by the way, lost the gold medal on the same night on which it was won by young Sammy. The boy soprano cried himself to sleep that night, and was overjoyed to find that the medal was returned next morning.

Sammy Shields.

Well, Sammy Shields went on singing until he grew up, and then he was forced to take up his career in that place where fortunes are made and unmade so quickly — the Stock Exchange. Unluckily—or, perhaps I should say, for English audiences, luckily—Sammy Shields' fortune was one of those which were unmade, and so a chance came for him to take up a stage career.

He opened in London in 1908, and has worked for nineteen consecutive years without having had nineteen weeks without work. If this does not constitute a record I am ready to swear that it comes fairly near it.

Sammy Shields, very early in his career, began to specialise in songs that deal with sport. His "Football A.B.C." and his "Cricket A.B.C." are well-known as songs with excellent comic allusions to both games.

He is, indeed, a great sportsman himself. The famous Hobbs is a great friend of his. So are Sutcliffe and Andy Sandeman.

His own sports are gardening and golf, though he can kick a football with the best and can tot up a pretty fair total at cricket.

Less you should confuse Sammy Shields with Ella of that ilk, I will tell you this little story as Sammy told it to me. "When I was in Birmingham," he said, "a man came to me and said, 'Your wife has bought a motor car.' Now, I knew that my wife, like myself, had no intention of buying a car, as neither of us have been very ardent motorists since a certain accident we had some years ago. I said to the man that she must have gone mad, but agreed to go with him and see the purchase. On the way I told him that if my wife had really bought the car it would be nice and courteous of him to pay the insurance for the year. I'm a Scotsman, you see! He agreed. When we arrived at the garage I discovered that the purchaser was none other than Miss Ella Shields, whom the man had taken to be my wife, but who was, of course, no relation. As a matter of fact, Ella Shields is an American. She is what I would call a 'dry" citizen, and I am, of course, a Scotch 'wet.'"

Dorothy Mackaill and Lotta Mendes, the director, were married last month.

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JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Leicester Square.

The Terrible Count Dracula.

Most people remember having their blood curdled by reading the book "Dracula," Bram Stoker's famous novel. This has now been adapted and dramatised by Hamilton Deane, and was produced the other night at the Little Theatre. Bram Stoker was Henry Irving's manager. In his spare time he created the terrible "Count Dracula," who drank human blood in order to live on through the ages. Properly produced and well acted, this strange adaptation might have been as good a mystery play as "The Bat," or "The Cat and the Canary"; as it is, it is stilted in dialogue and not very well acted.

Imported from America.

Another new play which this week has given us is a shocker imported from America called "The Donovan Affair." It was produced at the Duke of York's. It was ably acted, but the play was not worth the efforts of the actors.

We were promised a dramatisation of George Eliott's Daniel Deronda" for last night. I went, hoping for something very excellent, but though the attempt was ambitious the result was somewhat tedious.

Winnie Melville and Derek Oldham.

For The Second Time.

So after having seen three very dull and unimportant plays, I shall be glad to go for the second time to "Interference" to-night. It is always pleasant to watch Sir Gerald Du Maurier acting. He gets his effects so subtly and with so little effort that it hardly seems as if he were acting at all. "Interference" is a thrilling play, and the company at the St. James' is composed of many well-known people. Betty Moore plays the part of the very modern young woman.

Betty Moore.

A Welcome Return.

We are shortly to see an old favourite who has been absent from the stage for some years. This is Lily Elsie. She arrived yesterday at the Gaiety Theatre to rehearse in "The Blue Train." The company gave her a fine welcome, and I think that many of them would have been happy to put down a red carpet for her to show their joy at her return.

Another Noel Comedy Triumph.

In spite of the fact that he has rushed from New York to be in time for the first performance of his play "The Marquise," Noel Coward will miss it after all. Marie Tempest will appear in this new play for the first time to-night, and with the best will in the world Noel Coward will not be here for two more days. I expect that in this new play he will add a fresh leaf to his growing laurel crown.

A New American Comedy.

Constance Collier will shortly be seen in a new American comedy, called, "Meet The Wife." Those who remember her remarkable performance in the recent production of "Our Betters" will be glad to see this fine actress again on the stage.

Here you see a happy stage couple. They are Derek Oldham, of the "Rose Marie" company, and Winnie Melville, who plays the name part in "Princess Charming." "Rose Marie" is shortly to be withdrawn from Drury Lane, to make room for a gigantic new production.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

A scene from "So This is Paris," which comes to the Grand Bioscope, Capetown, on March 21st, 22nd and 23rd.

Marie Prevost looks coy.

This is Elaine Rosslyn, who is appearing at the Tivoli, Capetown, on March 21st—

—with her husband, Jimmy Plant. Jolly good fellows, both!

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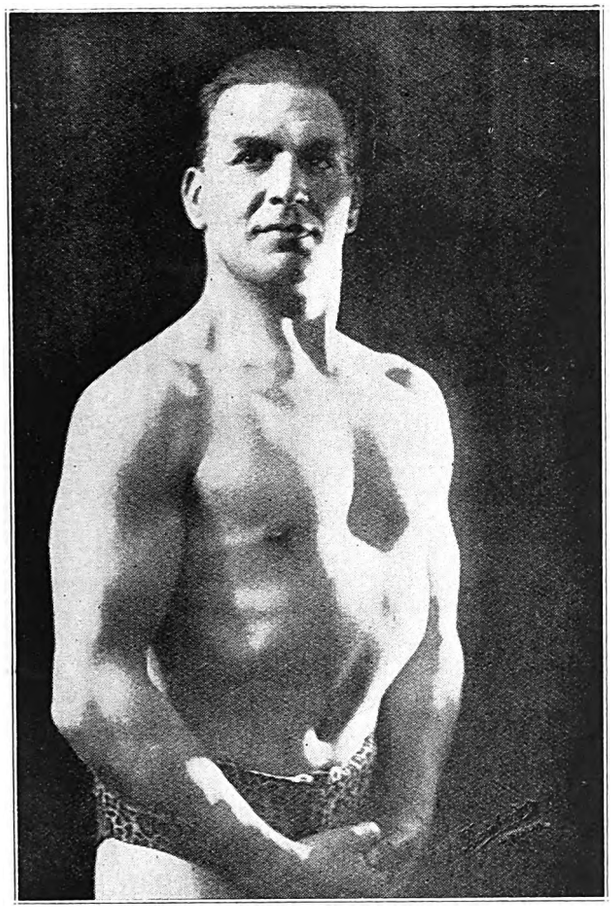

Tom O'Dare.

Nat Mills and Bobbie, who open at the Grand, Pretoria, on March 21st.
Photo : Akkersdyk.

Opposite, in the next column, you see Tom O'Dare, who is at the Empire, Johannesburg, with Betty Hobbs.

What a fine pair of dancers these are! Betty Hobbs and her partner, Mr. O'Dare, both have a perfect understanding of team work. The one is an excellent foil to the other. Betty Hobbs as a rag doll, and adequately and delightfully partnered by Mr. O'Dare as the toy soldier.

After her return from South Africa, Betty Hobbs rejoined her old love, pantomime. She played with marked success the part of Jenny Stout in "Little Red Riding Hood," and has since been in several popular revues. She is essentially a comedienne, and has that marvellous faculty of luring laughter from the most unwilling mouths.

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Ann (Bunty O'Nolan) and Pearl, two of the Paradise girls in "Broadway," being played in London. The "behind the scenes" life of the cabaret, with its squabbles and friendships, is most vividly and amusingly shown.

By permission the Theatre World.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Henry Wolston.

The production of "Treasure Island" in South Africa will be a very mighty one, since the cast of the play consists of so many well-known English actors. Those who have read the book "Treasure Island" will remember the Squire at whose expense the pirate's ship is fitted out for its journey to the island. The dramatisation makes the Squire more of a genial, burly comic fellow than he is in the book, and it is a character dear to the hearts of all young people who have

Henry Wolston.

seen "Treasure Island" as a play. The actor who will play this part in South Africa is Henry Wolston, who cannot be called a stranger to this country. In 1910 he had an offer to go to South Africa to play in a series of Melville dramas, such as "The Beggar Girl's Wedding," "A Girl's Cross Roads," etc.—all good old barnstorming plays. Mr. Wolston accepted the offer and came out at a day's notice. "I had," he said, laughing, "to collect all my kit in about two hours, as I only decided about four o'clock and the shops closed at six."

Mr. Wolston has very pleasant memories of South Africa. He is a keen golfer and remembers that when he was last out there several now famous links were in the making. He has pleasant recollections of fishing on the Pongola River and of being made a member of the Royal Durban Yacht Club. He made many friends during his tour of South Africa with his rather melodramatic repertoire, and returned to London for further theatrical experience. Since then he has played in many London productions. He was with Matheson Lang in "An Hour and the Man," with Ellis Jeffreys in "Five Birds in a Cage," and with Fay Compton and Robert Loraine in "The Prisoner of Zenda." Altogether, Mr. Wolston's career has been—and very aptly so—dramatic. When he first came to London as a young man in search of fame, he made his way to the Duke of York's Theatre and suggested to the producer of the play, then in the first stag of rehearsal, that he should be given a part. To his own great surprise, he was accepted and allowed to walk on and understudy.

Hetty King, a great favourite with South African audiences will be here very shortly.

Friday Night is ĀMĀMĪ NIGHT

A Hint for the Ladies.

Dorothy Phillips is a pioneer. Yes, ladies, the pretty film star has had a vanity case set in the steering wheel of her car; so handy, just a dab of powder, and even the most hardened "speed cop" must relent and let her go.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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A flashlight photograph taken on the stage of His Majesty's Theatre, Johannesburg, on the night of Guy Bates Post and Dorothy Brunton's farewell in that city. Their play was "The Climax," and the stage was covered with flowers at the finale. In the front of the picture lie some of the streamers thrown by the enthusiastic audience.

[Photo: African Film Productions, Ltd.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Alma Bennett.

The Gladiators.

It is not often that theatre-goers of to-day have a chance of glimpsing, even in facsimile, the ancient theatres of other days. However, the act of The Gladiators, which is to be seen at the Empire, Johannesburg, gives us some hints of what the old Roman Arena was like. Their scenery suggests stone circular tiers from which the crowds applauded wrestlers, lion tamers ,and other such mighty men performing their feats of strength and valour. In the centre is a picture of Julius Caesar robed in the royal purple and crowned with the well-known laurels. To him enter The Gladiators, giving this picture of a mighty man the ancient Roman salute of the upraised right arm. They are clad as wrestlers of the old Roman days used to be clad—that is, in enveloping tiger skins, which, when thrown off, reveal the silver trappings of the Roman wrestler. Truly are The Gladiators well named, for they bring into the modern theatre an atmosphere which is reminiscent of the valiant gladiatorial days. One of these modern wrestlers is a Dane, Louis Christiansen, while the other is an Englishman, James Findlay. Christiansen was trained by his father to be an athlete. Almost from the time when he could walk, little Louis was taught to wrestle and box and lift weights. Above all, his father insisted upon swimming. "I could swim like a duck when I was three," said Louis Christiansen, "and am absolutely in agreement with my father when he says that swimming is the best muscle-making exercise in the world." The early training of this Gladiator was got in a circus, and of circus life he has many amusing stories to tell. "I remember once," he says, "being in what was probably the smallest circus that ever existed. You will laugh when I tell you that we only had one horse to do the whole work of the show. This horse, however, was very gifted. He could tell the time, ride a bicycle and carry the lady acrobats safely through the paper hoops. Imagine our horror when one night, just before the show started, one of the circus attendants came to us and said that our equestrian treasure had fled. The horse could not be found high or low, and did not return to us until it was time to harness him to the caravan when we set off the next day."

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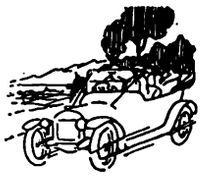
All the Year Round



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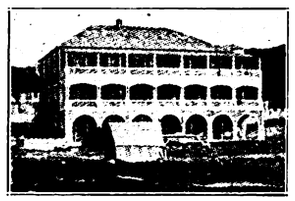

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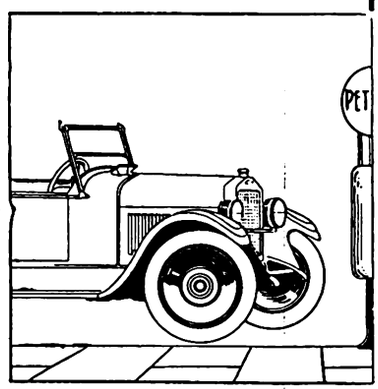

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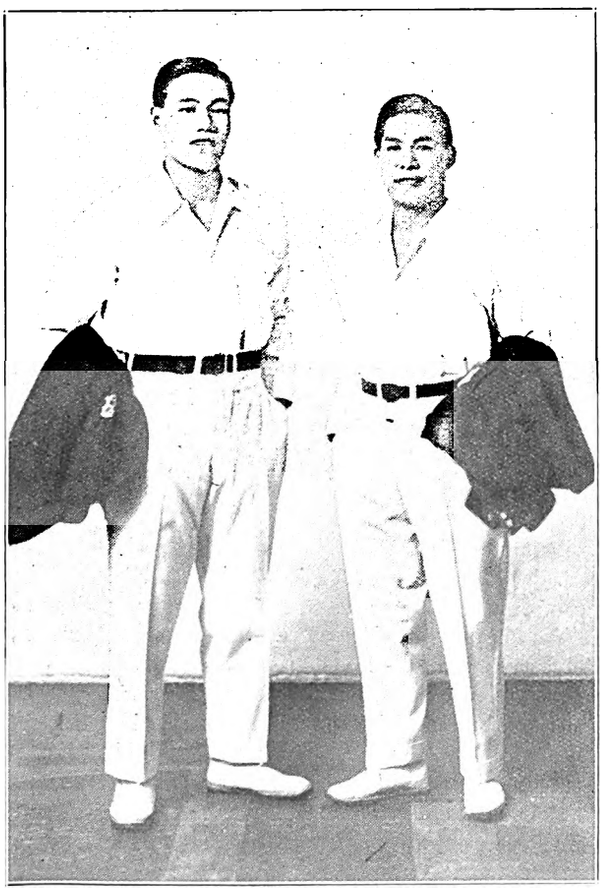

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Orpheum, Johannesburg.—De Biere and Co., Flying Flacoris.

Grand, Pretoria.—Russell and Dawn, Nat Mills and Bobbie.

Criterion, Benoni.—Valda, May Edouin, Welsh Choir (Wednesday, March 23rd).

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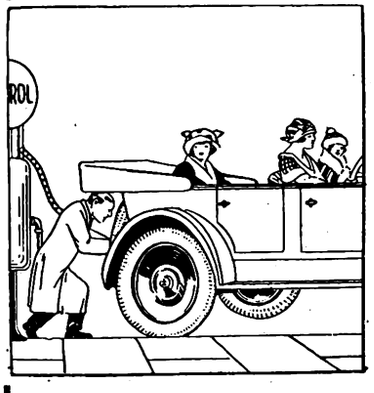

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Vaudette, Kimberley.—(Thursday, Friday and Saturday.) Bennie Verne, Foot-Gers.
Grand, Port Elizabeth.—Mlle. Terpsichore, Frederick Culpitt.
Apollo, Germiston.—(Friday.) Welsh Choir.
Vaudette, Krugersdorp.—(Saturday.) Welsh Choir.
Brakpan.—(Tuesday.) Welsh Choir.
Boksburg.—(Thursday.) Welsh Choir.
Theatre Royal, Durban.—"Aladdin," the Wonder Pantomime.
Grand Theatre, Bloemfontein.—Guy Bates Post and Dorothy Brunton will present "The Climax," "The Bad Man" and "Leah Kleschna."

Mr. Frydman, of the Yiddish Co., at the Standard Theatre, Johannesburg.

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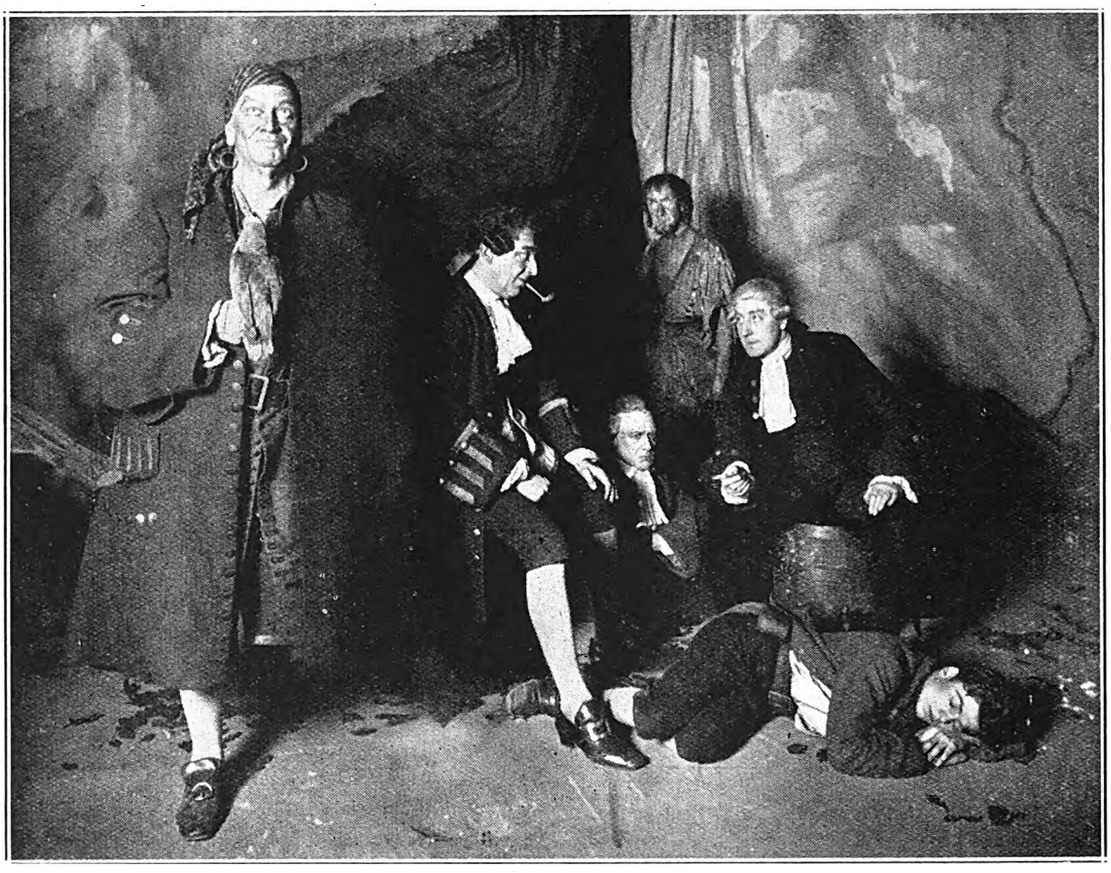

"Only one thing I claim. I claim Trelawney."

"First and last, we've split on Jim Hawkins."

Some
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"TREASUR
at His Maje
Johann
March
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ARTHUR
as "Long

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ISLAND"
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21st,
URCHIER
n Silver."

"It's the blind man."

"So, ho, mates! 'Uman bones, by the powers!"

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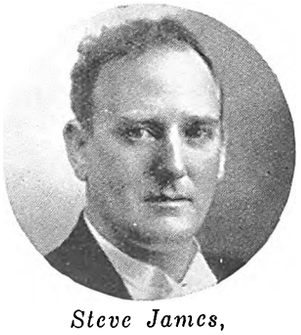
Tom Thomas, elocutionist.

David Davies, bass.

William Dickson, baritone.

Gwilyn T. Jones, musical director.



Steve James, tenor.

[*Photo: Jane Plotz.*

The Checkers will appear at the Empire, Johannesburg on March 21st.

Bryn Jones, A.R.C.M., accompanist.

Gomer Williams, tenor,

Some of the members of the Royal Welsh Choir, who will appear at Brakpan on the 22nd, at the Criterion, Benoni, on the 23rd, at Boksburg on the 24th, at Germiston on the 25th, and at Krugersdorp on the 26th.

[*Photos of Choir by Akkersdyk.*

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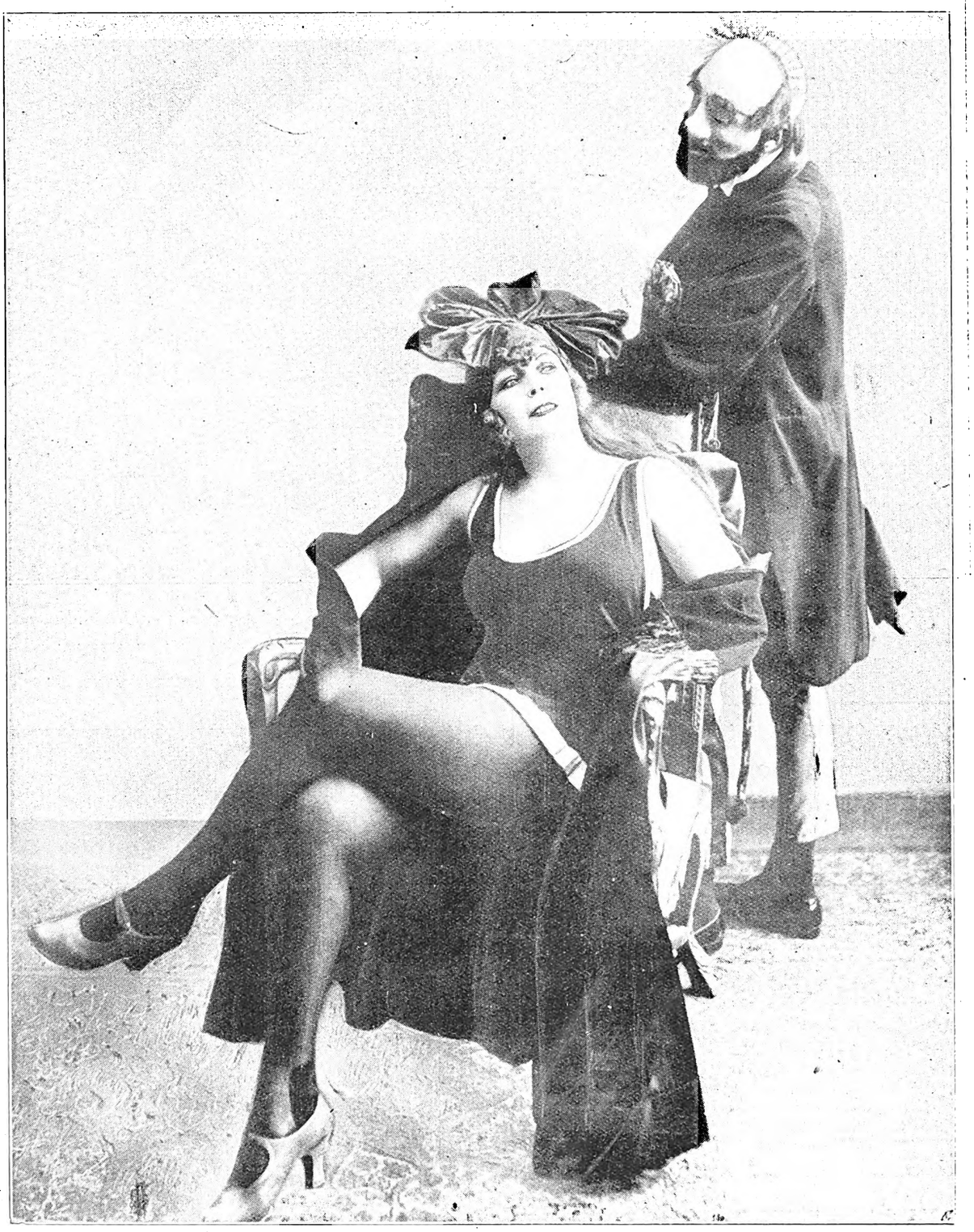

Johnson and Johnson are at the Johannesburg Empire, as maybe you know.

RED DAISY TEA IS THE BEST—TRY IT.

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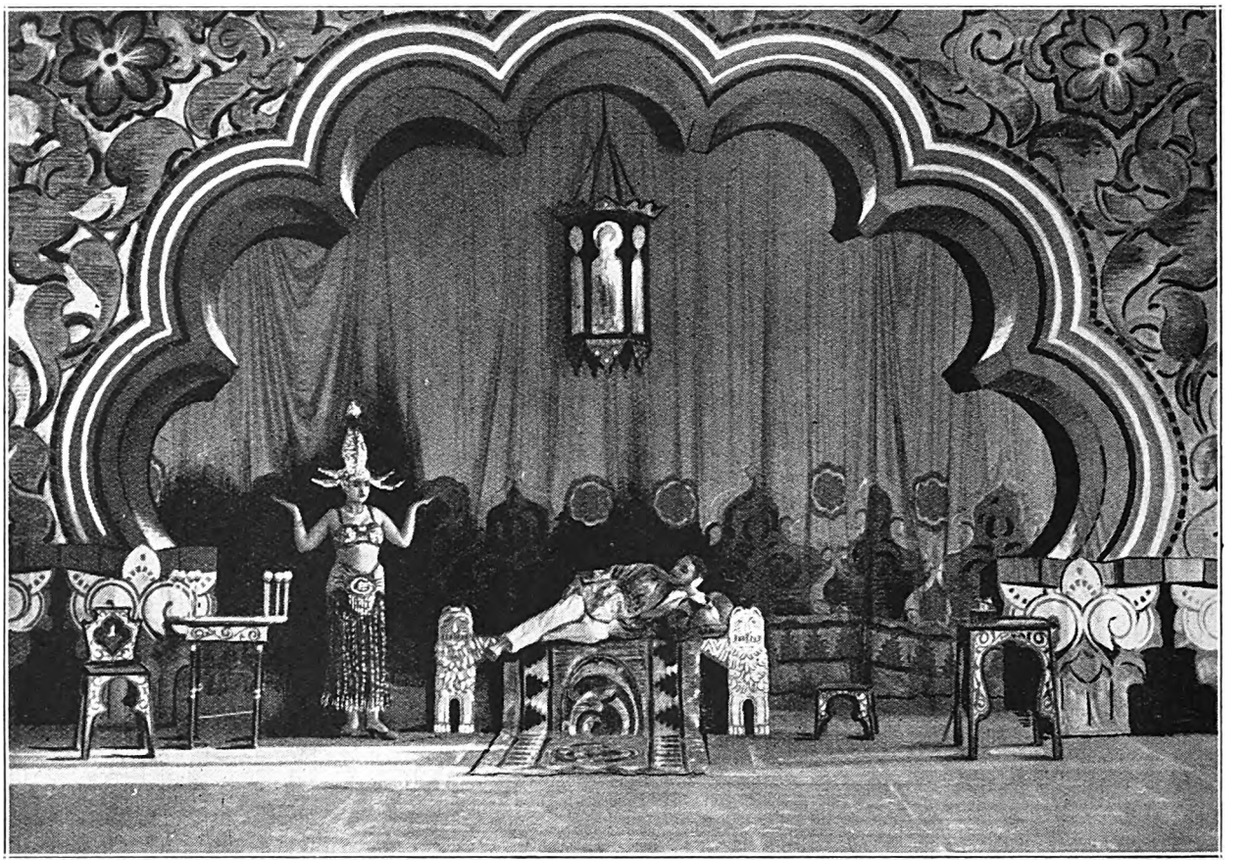

The beautiful set of McCarthy, the wonderful hand-balancer, who, assisted by Madame Khadidja, put up a fine show, which will be seen by Capetown audiences at the Tivoli on March 23rd.

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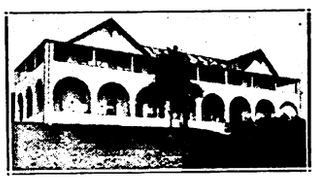
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Paul Breitman, one of the principals of the Yiddish company at the Standard Theatre, Johannesburg.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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"MONS" AT THE ALHAMBRA, CAPETOWN, MARCH 21st.

Scenes from the wonderfully realistic film "Mons," which will be screened at the Alhambra, Capetown.

Some very quaint pictures there are in "The Man from Red Gulch" at Wolframs Bioscope, Capetown, on March 21st, 22nd and 23rd.

"He" plays the saxaphone, as you can see, in "Wet Paint," which follows on the 24th, 25th and 26th.

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JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

A fine study of Madame Terpsichore in her Oriental caprice.

[*Camera Study: Leon Levson.*

MILKA & VELMA SUCHARD'S CHOCOLATE

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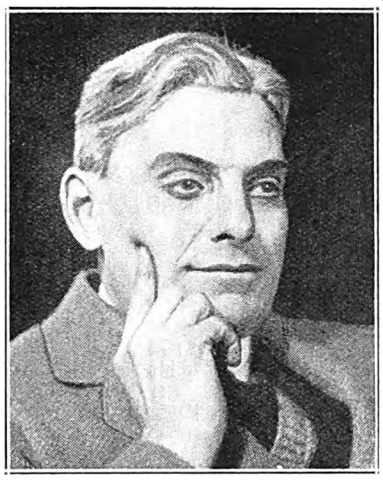
Brian Dale.

"George Merry" is the lost link in "Long John Silver's" chain of piracy in "Treasure Island." It is he who tries to depose "Long John" from his position as king of the gory tribe and set himself up there instead. But "George Merry," like the rest of the pirates, comes to a bad, bad end. This is as it should be, of course, for no villain should be left alive at the end of the piece. The part of "George Merry" will be played in South Africa by Brian Dale, who is not a stranger to this country, having as a very young man, a youth I should say, served in the Boer war with the Sussex Yeomanry. However, he caught fever and was invalided home. But his career did not begin there; it had been decided for him years before. "Once when walking down a certain street at the age of about 12," says Mr. Dale, "a lady came up to me and asked me if I was an actor. Naturally, I was taken aback and denied the soft impeachment. The lady turned out to be Miss Maude Bennett, who for some time was leading lady with Sir Henry Irving. She wanted a boy to play in a production called 'Wonderful Woman,' and she persuaded my parents to let me do it. This glimpse of the stage so fired my enthusiasm that I was afterwards sent to study for the stage in real earnest at a theatrical school in Brighton. On my return from the Boer war, when I was just 19, I played in 'A Bunch of Violets,' and then I was with Beerbohm Tree's company for some years as stage manager. The wanderlust, which has always been in my blood, then caught hold of me, and I fled to Mexico, where I ranched for some years. The same demon that had led me westwards, turned my thoughts again towards England. I remember having an unappeasable desire to see green fields under grey skies again, so I returned to England and took up the stage again until the war claimed me in 1914. As a member of the King's Royal Rifles, I was wounded in '17 ,and, after so much adventuring, I felt it was time to return to the comparatively safe shelter of the stage. Indeed, I could do nothing else, as being invalided during the war, it was the only job I could tackle."



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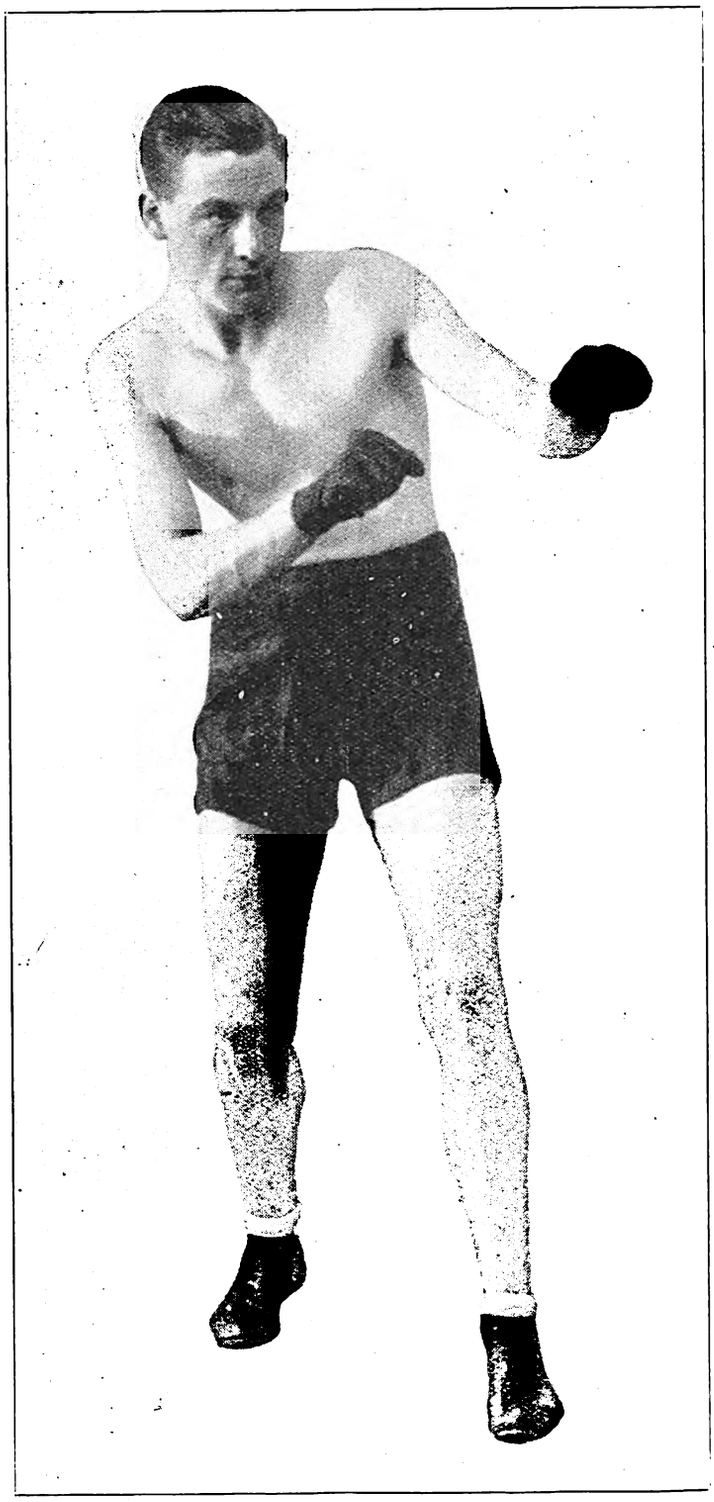

Willie Smith, South Africa's idol, will appear at the Rinko, Maritzburg, on March 21st.

A WELCOME GIFT — A PHOTOGRAPH BY JANE PLOTZ.

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Arthur Bourchier Says Au Revoir to London.

I do not suppose that Claridge's, London's foremost and most exclusive hotel, has ever been the scene of a more famous gathering than that which clustered round a very festive board yesterday, writes Pamela Travers, by this mail from London. It was the occasion of Arthur Bourchier's good-bye to his friends before paying his first professional visit to the Dominions. He will leave in a day or two for South Africa. What a bevy of famous people were there to do justice to the excellent menu! Well-known people of every profession and calling gathered round the popular actor-manager to wish him luck and God-speed. The House of Lords was represented by Lord Askwith, the Earl of Birkenhead, Viscount Burnham, Viscount Churchill, the Earl of Donoughmore, Lord Gorell, Lord Lurgan. Bishop Russell Wakefield and the Hon. and Rev. James Adderley represented the Church. And what hordes of Members of Parliament—Major Leslie Hore-Belisha, the Right Hon. Ramsay MacDonald, the Right Hon. J. R. Clynes, the Right. Hon. J. H. Thomas, to mention only a few of them. The stalwart cricketer Jack Hobbs had a place of honour, George Grossmith, witty as ever, Walter Hackett, Allan Aynesworth, Jack Buchanan, Sir Barry Jackson, Sir Gerald du Maurier, Dennis Neilson Terry and George Tully, pillars of the stage all of them, were guests. The throng budded with dramatists, chief among them being Alfred Sutro and Frederick Lonsdale. Senator Marconi was there, smiling and debonnair, his inventions for once forgotten. From the world of literature came Sir Anthony Hope Hawkins and Mr. John Drinkwater and "Ian Hay." Mr. H. Gordon Selfridge, of the well-known Selfridge firm, was a guest, and so was Mr. H. Holder Nesse of the I.V.T.A. Truly a notable gathering, and it was only to be expected that, with such a galaxy of guests, tongues should wag wittily and speeches be hilarious. Everybody felt the elan and the jollity of the occasion—the Parliamentary members were like schoolboys at a tuck-shop feast. They laughed and flung joke after joke to cap the epigrams of the authors. At coffee-time there were speeches—and what speeches!—by Lord Donoughmore, whose wit would turn the most ardent pessimist into an airy optimist, the Right Hon. J. H. Thomas, more familiarly known as "Jimmie," who was at the top of his form, the inimitable George Grossmith, and the silver-tongued Lord Birkenhead. Story followed story—everybody had amazing and amusing anecdotes to tell. "Jimmy" Thomas and Mr. Bourchier himself crossed swords, and Lord Birkenhead gave a display of his well-known rapier wit. He recalled the time when, in his own words, he "was visiting a mansion of a noble friend some years ago, accompanied by a young Guardsman hardly remarkable for his intelligence. We were escorted through room after room to admire statues, pictures and armour. No flash of joy lit up the face of my gallant friend. Then we stopped opposits a Holbein picture representing the bovine features of King Henry VIII. The Guardsman's face showed the first signs of interest, and as he screwed his monocle into his eye, he said, "Ah! Good old Bourchier." It will be remembered, of course, that Mr. Bourchier produced and play the name part of Henry VIII. some years ago.

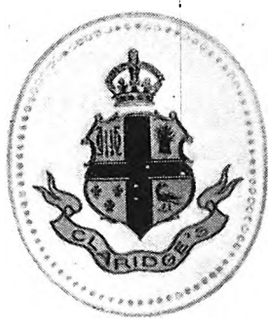
Mr. Ramsay MacDonald sat laughing as his colleague, "Jimmy" Thomas, revealed "secrets" of the time when the Labour Party was in power.

"Bourchier," he said, "came to me and asked, 'Do you intend supplementing the present Cabinet position?' I looked at Arthur and I said, 'Arthur, my boy, the fact is that you want a job.'" And here "Jimmy" levelled a mock-accusing finger at Mr. Bourchier, who was convulsed with laughter. "There," he said, dramatically, "is the Minister for Drama" in the next Cabinet!"

Lord Donoughmore made an illuminating reference to his youth when presenting a bronze bust of Mr. Bourchier to him from the O.U.D.S., which Mr. Bourchier founded.

"When I was a small boy," said Lord Donoughmore, "I was walking down the Strand in the charge of an elderly female relative. I read out the name on a large building—G-A-I-E-T-Y. I asked its meaning. 'A knowledge of that word is not necessary to a gentleman of decorum and propriety," was the elderly relative's answer."

Speech followed speech, and when the last word of the last speech had been said his friends gathered round Mr. Bourchier to wish him *bon voyage*, good luck and God-speed. I feel that Mr. Bourchier will remember yesterday's luncheon for the rest of his life, and that for all those who also partook of it will always be the most happy memory.



Arthur Bouchier says "Au Revoir" to his friends before paying his first professional visit to the Dominions.

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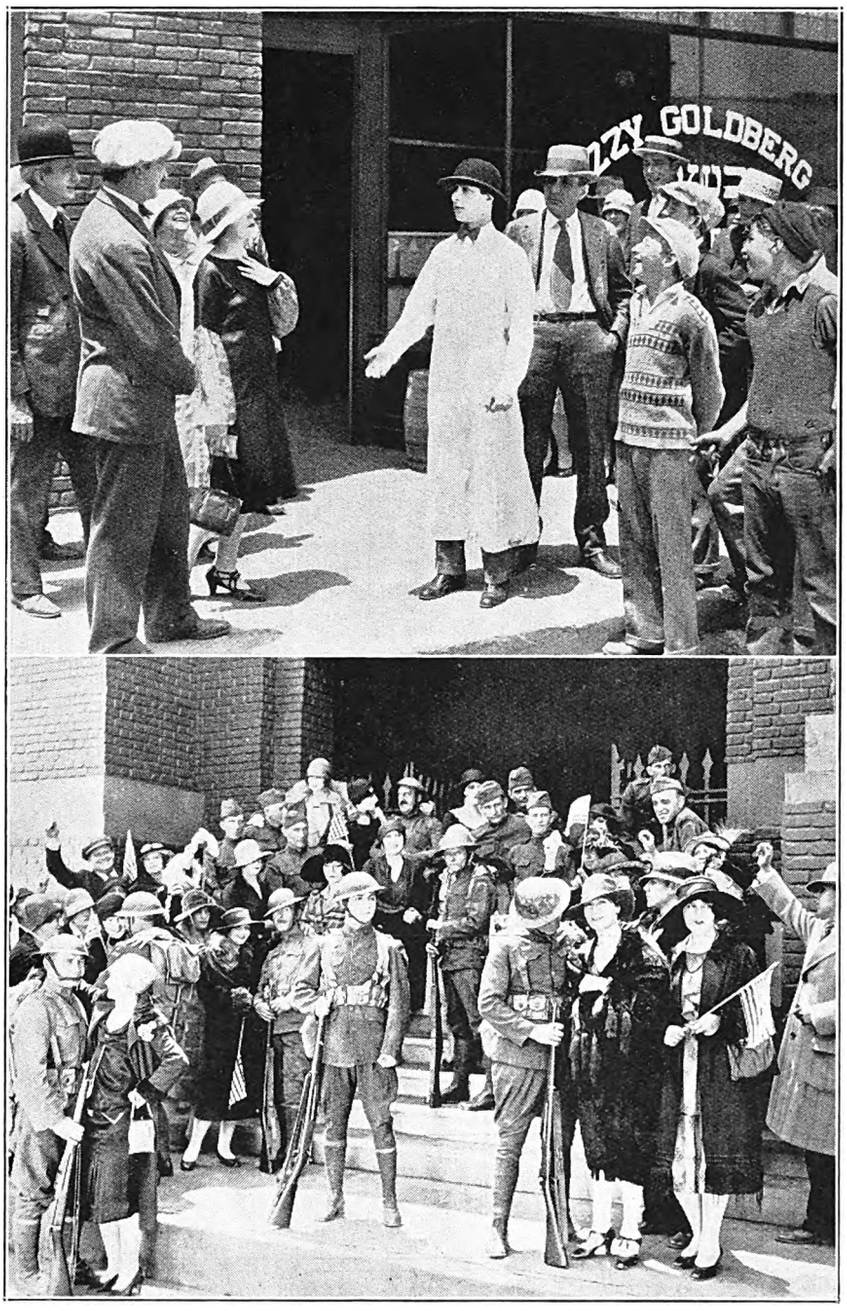
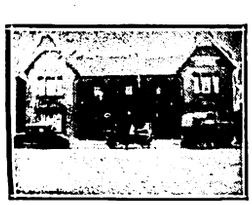


"Private Izzy Murphy" will be screened at the Bijou, Johannesburg, on March 21st.

Private Izzy Goldberg had taken the name of "Murphy" for business reasons, and when assigned to the Irish regiment he still kept the name, thinking the thorny path might be made a bit easier. The boys accepted him as "Private Izzy Murphy," a name which he never disgraced.

His parents come from the Ghetto to witness the big parade, but with broken hearts, for word has come that their boy has been killed in action. Then they see him, proud in his O. D., helmet, gun, hobnails, puttees and all!

It's a hale, heart-warming picture, "Prizate Izzy Murphy." A story of youth, bravery, love and honour, with many a chuckle and an occasional tear, and the inference that it's a pretty good old world after all!



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Scenes from "Zander the Great," which features Marion Davies, and which will be screened at the Grand Bioscope, Capetown, on March 24th, 25th and 26th.

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Phyllis Dare, whose charming singing, dancing and acting in "Lido Lady", are some of the principal reasons for the Gaiety Theatre once more living up to its name.

(Portrait exclusive to "Theatre World" by G. Mannell.)

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Racing Notes

By "Observer."

Hoy's win at Durban on Saturday seems to have displeased the local punters, but on the book there did not seem the slightest ground for the disturbance they made when John Obdam's horse won.

There was a growing feeling at Capetown that the S.A.T.C. and Milnerton Turf Club should have separate handicappers. The matter was discussed at a meeting held last week of the Western Province Owners' and Trainers' Association, who decided to leave it over for another six months. In the meantime Laurie Anderson will continue to draw a monthly cheque from the two racing clubs.

There remains but one more booked engagement on the Rand for the present season two-year-olds. This is the Gosforth Park Plate of seven furlongs, to be run on May 7, and the acceptances (£5 each) must be declared on April 7.

This year Mr. A. J. van Breda is not bringing any yearlings up for the Rand Show and sales. Instead, "Sandy" took his draft down for the Rosebank Show at Capetown, where he disposed of them to local buyers and lessees. Nine of the yearlings sold aggregated £2,050, and of these, five are by Parhelion, and the remainder by Mr. van Breda's new stallion, Pomar.

While three of the winners at Saturday's meeting of the Pony and Galloway Club were said to have been not greatly fancied by their connections, the success of one of them was quite displeasing to those immediately concerned, who, seemingly, would have preferred to see it second instead of first past the post.

Rand racegoers are about to enter upon another busy period, for on Monday next the entries are due for the five principal events at the Turf Club's Autumn Meeting of April 16, 18 and 23. Weights for the Autumn Handicap are to be declared by Wednesday next.

Tuesday next sees the opening of the 1927 English flat racing season, and doubtless Rand punters will begin their annual chase of the will-o'-the-wisp winners in England. The Lincolnshire Handicap is to be run on Wednesday, March 23, the Liverpool Spring Cup next day, and Grand National on Friday, March 25.

So far it has not been made public who is to be the successor to the late Mr. Graham Moore as understudy to Major Henley in the offices of the Jockey Club, Turf Club and Pony and Galloway Club. Major Henley leaves about the end of April for a six months' vacation in England, his first for 15 years.

It is quite a time since we saw such a sustained series of easy winners as we had at Saturday's meeting of the Pony and Galloway Club, when two of the winning margins were six and eight lengths respectively. Save that a fairly heavy storm of rain came to see the races, the day passed off without incident, and the only jockey to score more than once was E. Jacobie.

Jack Gard has weeded Thoughtless, Lady Wilfrid II. and Cry Baby out of his team, and his last view of their tails must have been pleasing to the master of the White Lodge establishment. Thoughtless and Lady Wilfrid II. were two of the greatest thieves any trainer could be cursed with, and Cry Baby was not as good as the handicappers thought, and therefore was not a payable proposition.

Now that the stewards of the Durban Turf Club have lengthened the run in by putting the new judge's box fifty yards further along the straight, they will have to alter their starting gates. While they are about it, the Durban stewards will no doubt do their best to amend the distances of all races from a mile and a quarter upwards. Under the old system these were not correct and, with the exception of the mile and three-quarters, were on the short side.

George Marcus is taking a team of twelve to the Durban Winter Meeting, and the trek was to have commenced this week. His dozen was to have consisted of Narrow Gauge, the outstanding member of the Marcus menage, Torchlight, Juna, Brier, Little Creole, Charmer, Enem, La Madelon, Biretta, Castro, Charlie's Choice and Indian Juggler. At Saturday's meeting at Capetown, George told off Castro and Indian Juggler to contribute the expenses of the forward journey and, while Castro did his bit by winning at odds on, the "Sammy" could do no better than dead-heat for second place in the Wolavington Cup behind the useful Shining Star.

To be in the fashion, one should don the prophetic mantle at this time of the year and essay to tip the big English Spring double, Lincoln and National. It is sincerely to be hoped that the season about to start will be kinder to backers than was its predecessor, which kicked off with a 100 to 1 chance in King of Clubs winning the Lincolnshire Handicap, and Jack Horner, at 25 to 1, taking the National. Throughout, the results were very much in favour of the ring, who laughed their loudest when the Cesarewitch and Cambridgeshire fell to 50 to 1 chances in Myra Grey and Insight II. respectively. Therefore, one cannot regard the outlook as inspiring from a backer's point of view. But if the bookmakers who have their resorts in the cubicles of the various Tattersalls scattered throughout South Africa are to continue their present and pleasant mode of living, English racing must be continued, and scribes who, like myself, know nothing of the welfare of the candidates, must tip. At present I fancy Asterus for the Lincolnshire Handicap and Misconduct for the National.

Saturday's card of eight events at Germiston is an exceptionally well-filled one and gives every promise of a capital afternoon's racing. From a punter's point of view, it does not look so attractive, inasmuch as winners seem difficult to find. But when the acceptances, course scratchings and the betting market have done their respective bits things may be made a bit easier. At the present time, those that look best placed are:—

12.50 p.m.—Maiden Handicap. One mile.
1, Romany; 2, Alexandra; 3, Shackle.

1.30 p.m.—Stewards' Handicap. Six furlongs.
1, Pensonaris; 2, Landing; 3, Caisson.

2.5 p.m.—Rose Deep Handicap (C). Six furlongs.
1, Suzanne II.; 2, Ebb Tide; 3, Greek God.

2.40 p.m.—Park Hill Handicap. 1¼ miles.
1, Jos. Simpson's best; 2, Surprise Sauce; 3, Thankful.

3.20 p.m.—Free Handicap. Nine furlongs.
1, Goodwill; 2, Advertiser; 3, Lamplighter.

3.55 p.m.—Rose Deep Handicap (B). Five furlongs.
1, Legate; 2, Costly; 3, Cargire.

4.30 p.m.—Rose Deep Handicap (D). Five furlongs.
1, Maybloom; 2, Track; 3, Mirabelle.

5.5 p.m.—Rose Deep Handicap (A). Six furlongs.
1, Hasty Man; 2, Loved One; 3, Elegant.

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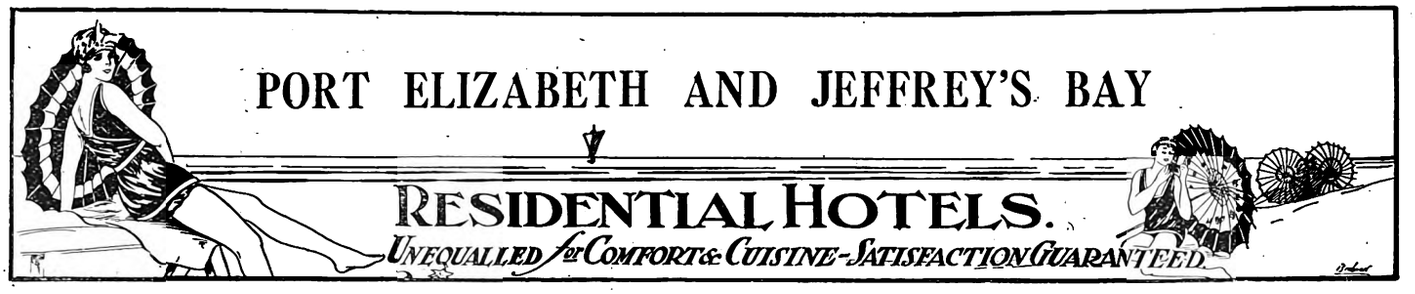

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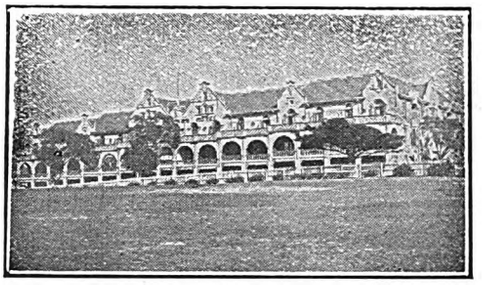

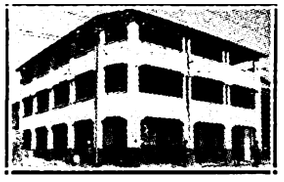

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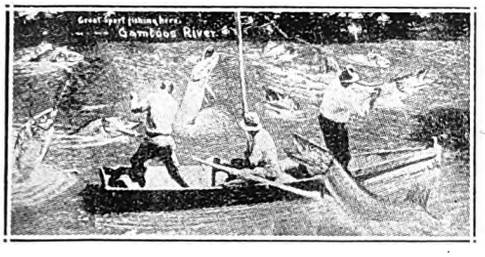

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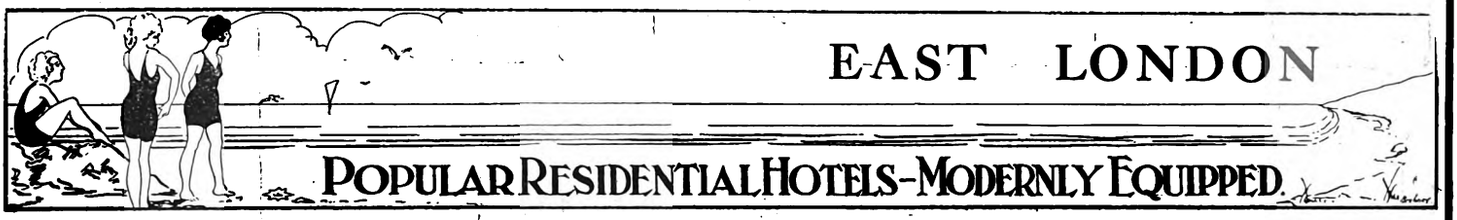

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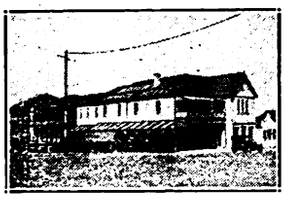

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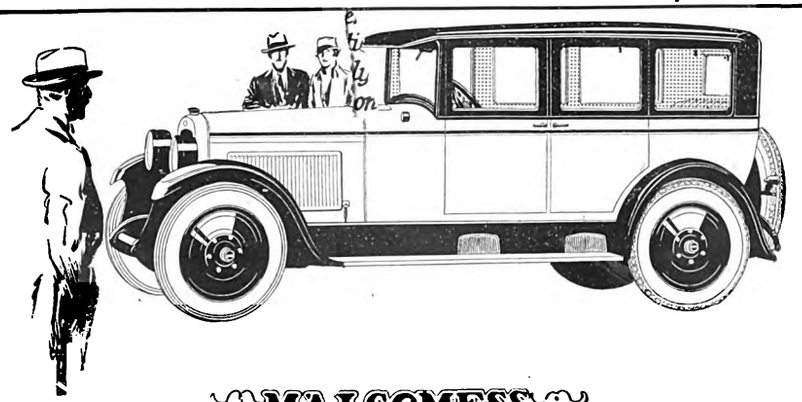

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Treasure Island.

I've spent the evening with pirates!

Yes, really and truly. I've been in the old oak room at "The Admiral Benbow" and watched the firelight playing on the comely features of "Mistress Hawkins" and with equal impartiality on the scarred and battle-worn face of the dying "Captain Billy Bones." Held my breath when that wonderful old rascal, the blind man, found the hiding place of young "Jim Hawkins."

I've stood on the deck of the "Hispaniola" and watched the wind filling the sails and the green waves lapping her sides, and I've listened to the murmurs of the crew and overheard their treachery.

And when I tell you I've even stroked "Long John Silver's" parrot, that will tell you the kind of person I am!

I've spent the evening with pirates!

I've landed on Treasure Island and stayed in the log hut. Had my marrow chilled by the old sea chanties coming eerily through the branches in the forest; met "Black Dog," "Tom Morgan," "Ben Gunn," "Abe Gray," "Mr. Arrow" and "Pew," and, dear, dear, dear,—that's what bad company does to you—rather preferred them to that very self-opinionated, well-groomed fellow, "Squire Trelawney."

I've spent the evening with pirates!

Where? At His Majesty's Theatre, Johannesburg, when "Treasure Island" was first sighted by audiences on Monday night. That lovely green little island (*albeit* with gruesome secrets) might have been full of gold or diamonds, judging by the gladness with which we welcomed it.

"Treasure Island." I was young again, and you, sitting in your stall next to me, were young, too: young as even the lad a few rows away was young—and yet there was a difference. The youth, the boy is just frankly thrilled, thrilled when his picture book comes to real life before his eyes, thrilled because he's seen "Jim Hawkins" and the pirates. And we? We are thrilled also, stirred by the sound of shot and shell, thrilled at the smell of powder, but the days of our childhood are past, and we value the artistry which makes it possible for the book of adventure to open its pages before us in that sincere and convincing manner.

It was no "playing at being pirates"; they *were* pirates, led by that rascally change-coat of a "John Silver," a marvel of acting by Mr. Bourchier, and I am convinced that we were all pirates at heart, for we *were* so relieved when he lined his pockets well and was not found out. Impossible to think of that gallant old figure hanging in the execution yard. Impossible, *mes braves*. Such an oily individual is our John, with a smile and a jest, with a ready knife and a crutch that did dire justice on more than one occasion. A plausible, lying fellow, Mr. Bourchier, but how we admired you.

Next must be mentioned the very fine character acting of Frank Bertram, outstanding, sound performances; first as "Captain Billy Bones," and again as "Ben Gunn." In Mr. Bertram, Mr. Bourchier has given us an actor whom we are eager to see much more of.

In the long cast it is impossible to mention everyone; there are no less than twenty-nine characters in the play, but mention must be made of Edward Woodings as "Jim Hawkins," just the lad hero that delights everyone; of the "Dr. Livesey" of Tom Nesbitt; the "Squire Trelawney" of Henry Wolston; and the "Captain Smollet" of Alick Chumley.

And ere we close, what of "Pew," the blind man?

Do you guess the personality behind that restless, active brain, that energetic body with its severe handicap, that vivid spirit, caged, yet dominating his fellows? Just a small cameo this, but one not to be forgotten, imprinted on the mind with such force that when the "tap, tap" is heard outside the shuttered window, it is only an echo of the "tap, tap" in the sudden beat of your flurried heart. Hats off, my friends, to "Pew."

And a special note about the wonderful setting and lighting, and a word of well-deserved praise to Cyril Cattley, the stage director, his managers and assistants, who were responsible for some of the very quickest work, done in record time, ever seen on a South African stage.

And I'm glad I spent the evening with pirates.

C.R.

Arthur Bourchier.

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Did You Know?

That Lieut.-Gen. Sir Robert Baden Powell, K.C.B., conferred the order of Honorary Scout Master on Mr. Arthur Bourchier for his great interest in the Boy Scout Movement.

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George Robey and Marie Blanche.

George Robey and Marie Blanche.

If all revues were of the same standard as that set by "Bits and Pieces," the "Brighter London" so desired by many moderns would be achieved.

I am glad to be able to tell you that this excellent entertainment will be brought to South Africa about the middle of 1927. Here is even better news, George Robey and Marie Blanche will play the leading parts. Either of those names on any bill is enough to fill the largest theatre in the world; but, with two of them in the same bill, I fully expect that people in South Africa, if they come late, will have to sit on the ceiling.

In this revue of "Bits and Pieces," which has earned popularity wherever it has been presented, the Prime Minister of Mirth and his versatile partner are ably assisted by a company of high merit.

George is his own inimitable self whatever rôle he essays. His personality; his ever-changing moods; his by-plays, quips and-jests combine to make him the artist he is. One has to be a very gloomy person, indeed, not to laugh at his efforts, which, to be somewhat paradoxical, appear effortless. He has a good deal of work to do in the show, judged by the standard of the old-time music hall turn, and it is difficult to say whether he is most amusing in his song, "Two and Two Together," in the "Cross-words" scene, as a policeman, as a gipsy, or as the resuscitated mummy in the "Rameses" scene. Marie Blanche combines a pleasing voice with considerable ability as an actress and comedienne, and it is small wonder that the joint endeavours of Mr. Robey and herself are always productive of something really amusing. "A London Girl," a street interlude with pathos and mirth intermingled, is an entertaining skit on a perfectly feasible life drama. Old-time and new-time song memories are sympathetically sung by Miss Blanche.

Some strikingly good musical ensembles are another feature of the show, while the dancing comedy is excellent and unfailing. Altogether a remarkable entertainment, and one which, I have no doubt, will be long remembered in South Africa.

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A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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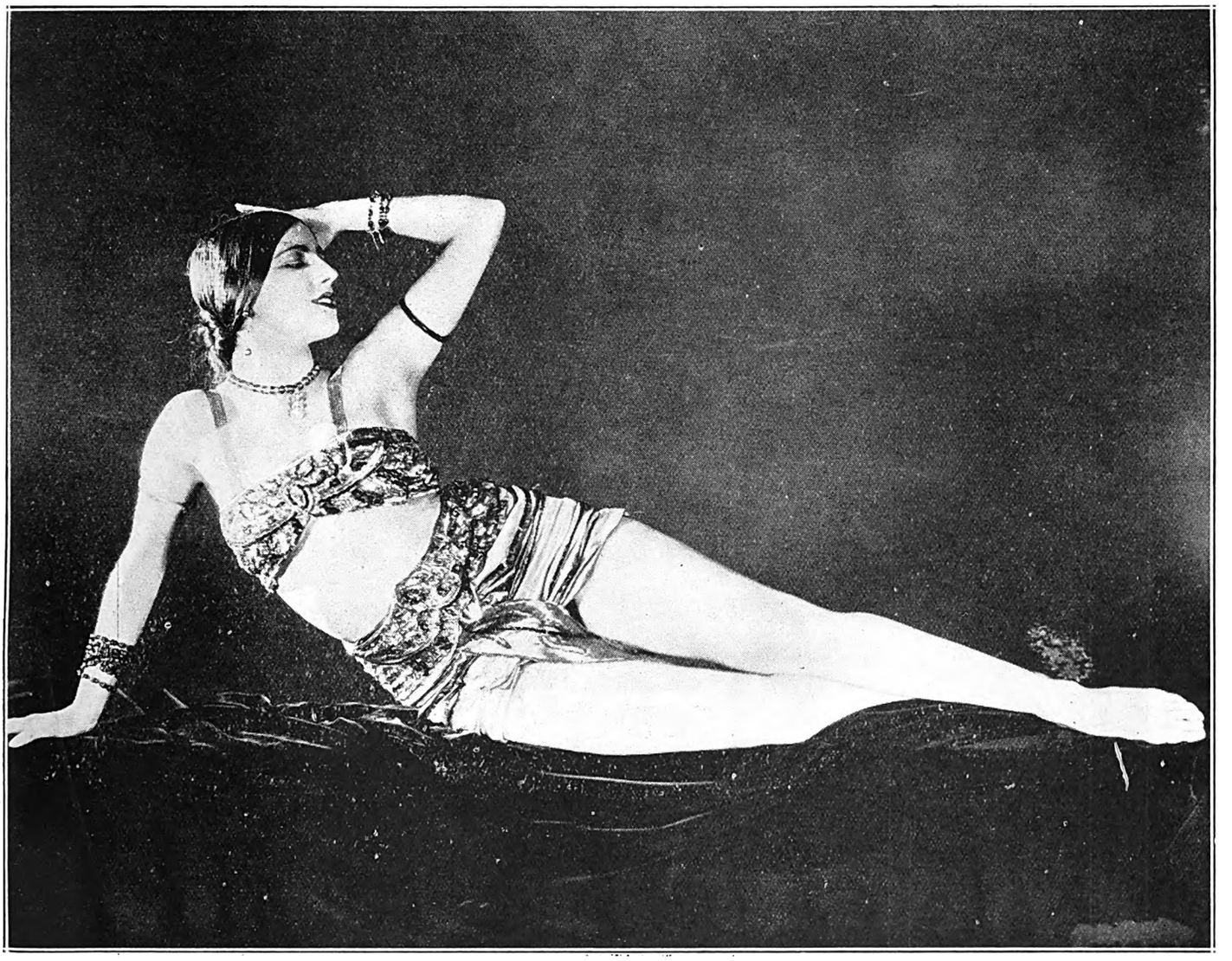

"The Lady."

From "The Man Who Came Back," to be screened at the Carlton Bioscope, Johannesburg, on March 31st and April 1st and 2nd.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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A smile and a girl.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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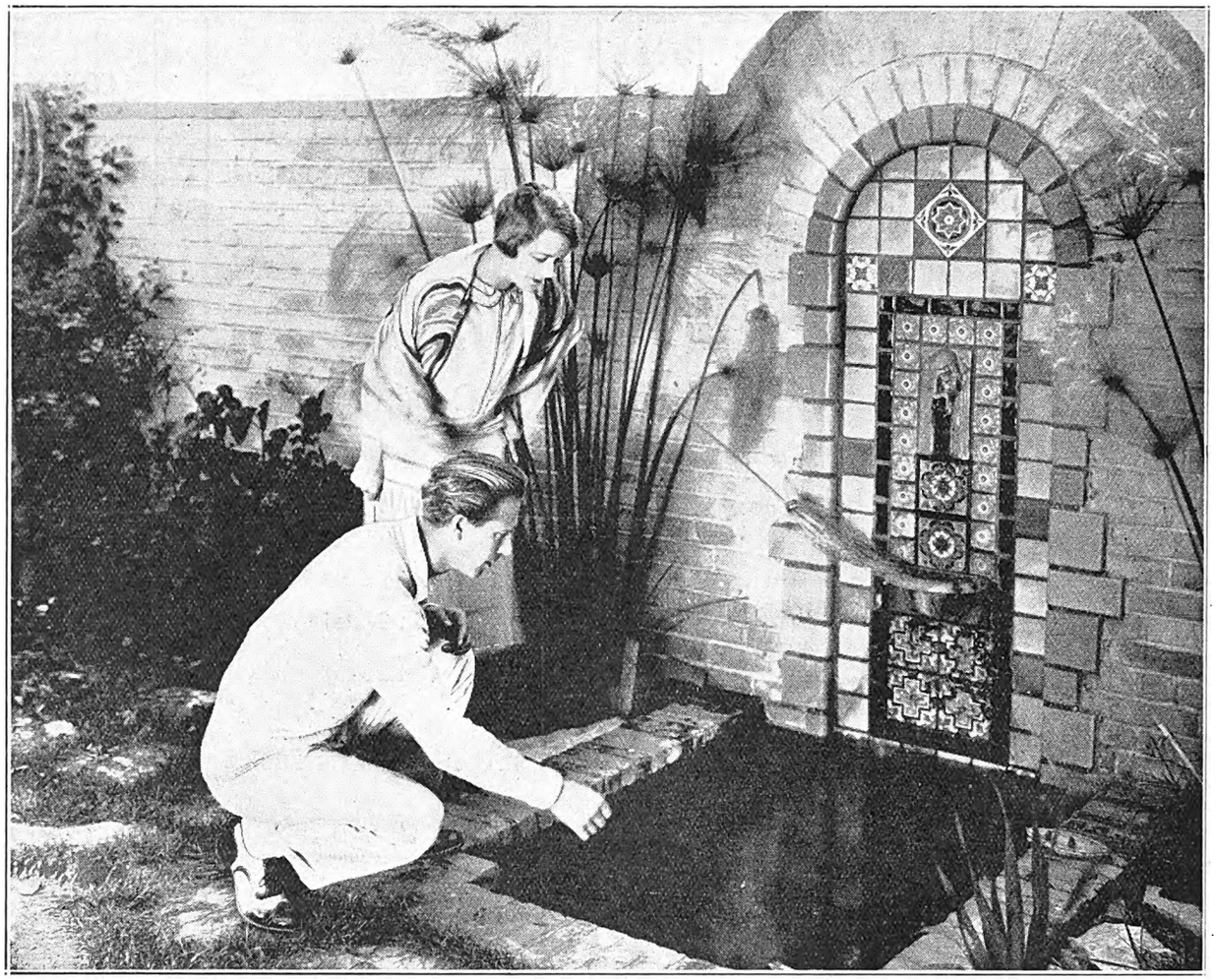

Lars Hanson, the Swedish film star, feeding the fishes in his Hollywood home.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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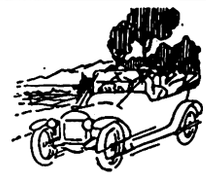

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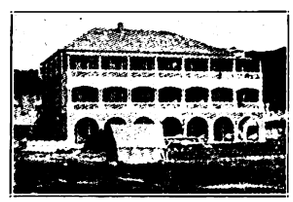

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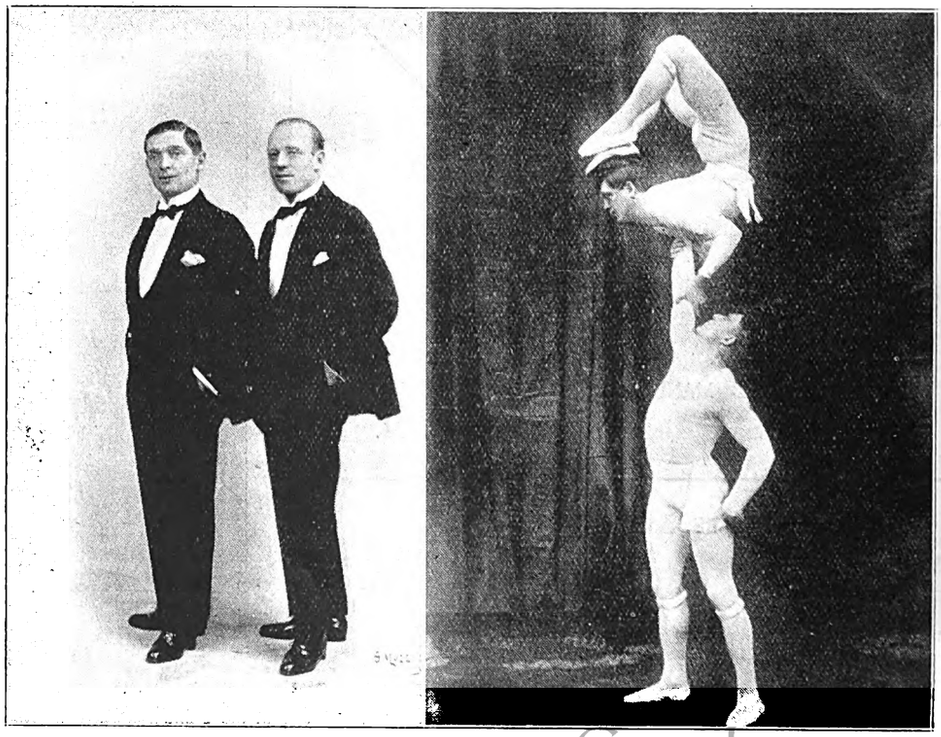

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A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

Dora Dawn, one of the "Silver Singers," who pay a welcome return visit to the Empire, Johannesburg, on March 28th.

[Photo: Jane Plotz.

A singer in "Halfway Girl," at the Grand Bioscope, Capetown, on March 28th, 29th and 30th.

Ernest Hastings.

It is extraordinary how Irish, Scotch and North of England comedians have worked their way into the affections of most English and Continental audiences throughout the world. I have found that people will laugh at and appreciate more heartily, a comedian from these places than if he had billed himself as "So-and-so, the English Comedian." There is something especially appealing about the comedian of the Yorkshire dialect. One of the best known of these is Mr. Ernest Hastings, who is at the Johannesburg Empire. One gets at the heart of the Yorkshire temperament when one listens to Mr. Hastings, who, together with his friend the piano, makes the Yorkshire Jacks and Georges familiar to us. And, oh! what a wealth of laughter he can draw from an audience, this comedian!

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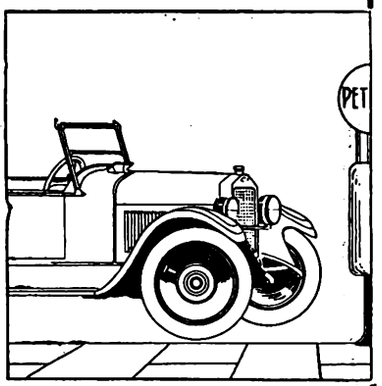

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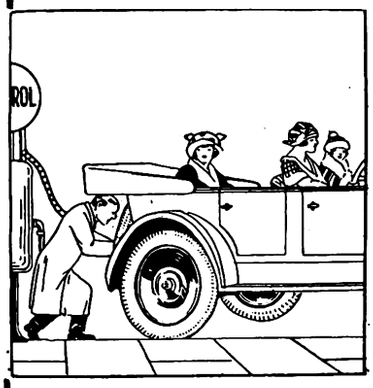

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Criterion, Durban.—Lee Sisters, Kiraku Bros., May Edouin,
Apollo, Germiston.—Nat Mills and Bobbie.
Vaudette, East London.—Mlle. Terpsichore, Frederick Culpitt.
Empire, Brakpan.—(Friday and Saturday.) Hind Sisters and Revel.
Grand Theatre, Bloemfontein.—Guy Bates Post and Dorothy Brunton will present: "The Climax," "The Bad Man" and "Leah Kleschna."
Scott's Theatre, Maritzburg.—"Aladdin," the Wonder Pantomime.

Albert Prisco, a film star.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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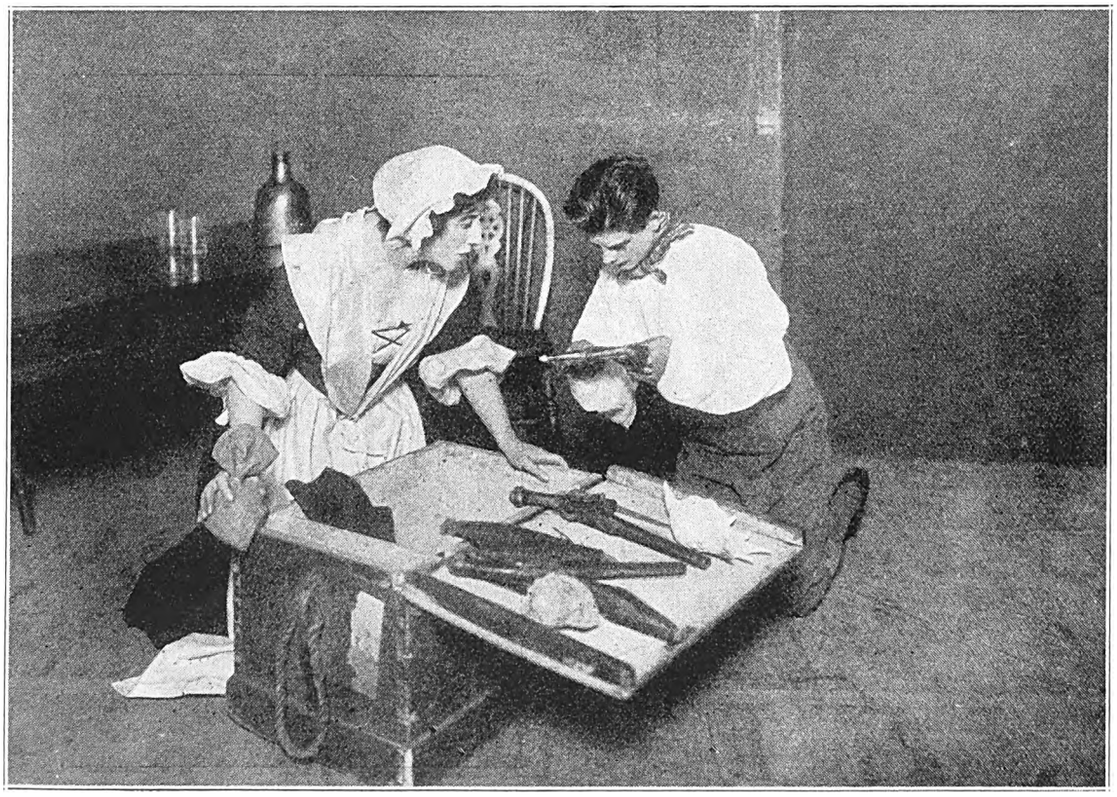
A noggin of rum for "Captain Bones" (Frank Bertram).

Arthur Bourchier (



"Mrs. Hawkins" (Francis Dillon) and "Jim" examine the sea-chest of "Captain Billy Bones."

Even the P
"Long Jo
was touched at
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"Yo, ho! and

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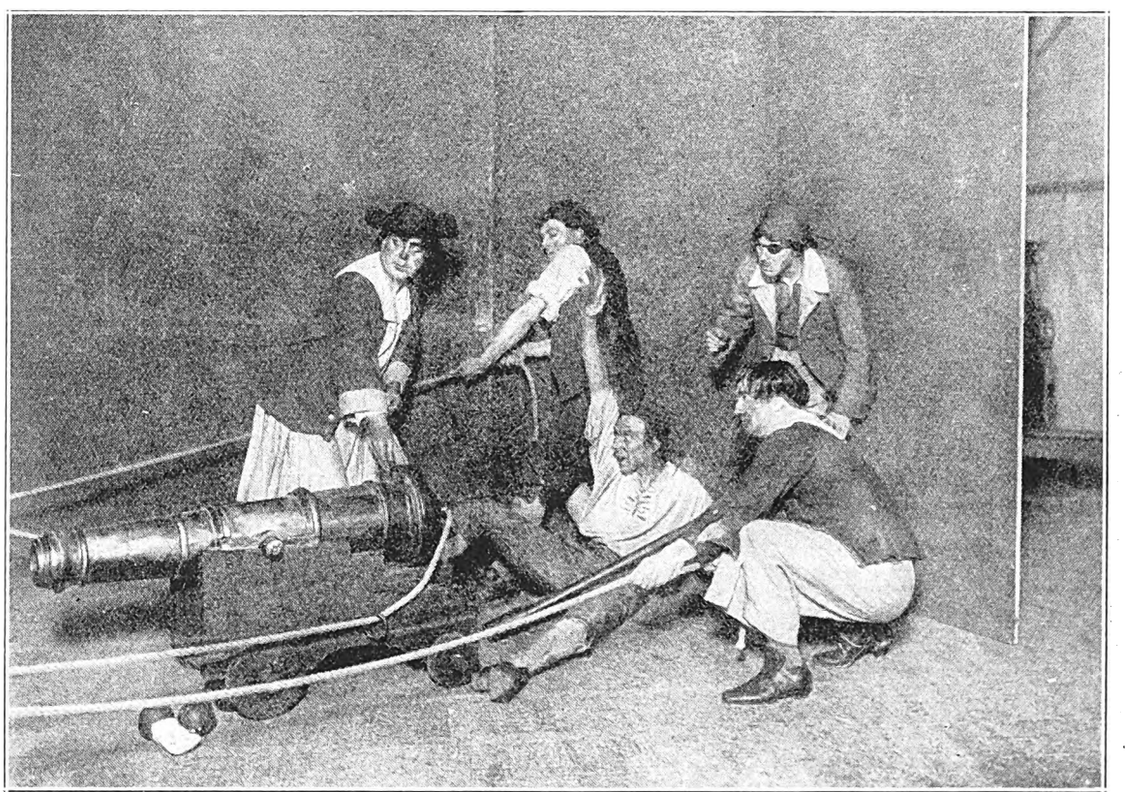
"The blind man has returned!"



The pirate crew on the "Hispaniola."

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Lee Russell, the soprano and pianist of the "Silver Singers," who are paying a return visit to the Johannesburg Empire on March 28th.

[*Photo: Jane Plotz.*

Jules Verne in Eclipse.

"Treasure Island" now the most Popular Boys' Book.

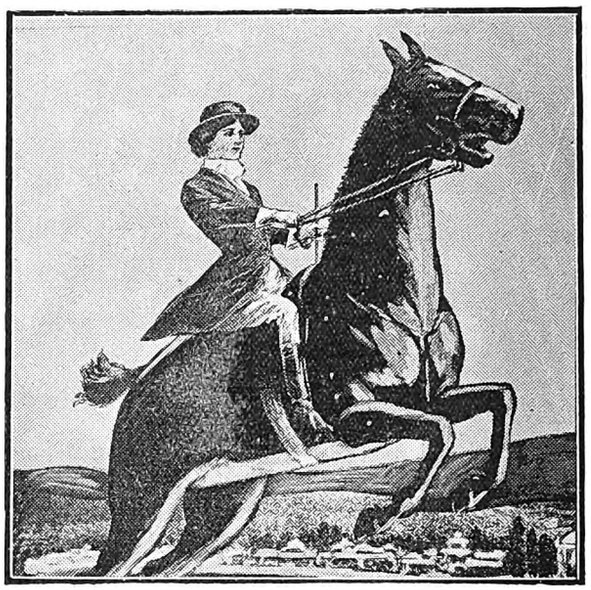
A census taken by the Twickenham Borough Librarian with a view to ascertaining what kind of books children read and like best, showed that "Treasure Island" is most popular with boys, says the London *Referee* in mail week.

Slips were given to children on which they were asked to record their favourites, care being taken to ensure that they should not have the guidance of their parents or teachers in the choice they made.

To the surprise of many, Kipling, Jules Verne, Kingsley and Dickens ar not now popular authors with either the boys or the girls of Twickenham. R. L. Stevenson's "Treasure Island," as already stated, was the most popular book with the boys.

Only 14 per cent. of the votes were cast for general literature, stories of adventure, the Great War, of inventions, and of savage life found favour with many, yet, curiously, Jules Verne appeared to be almost forgotten.

RAND EASTER SHOW



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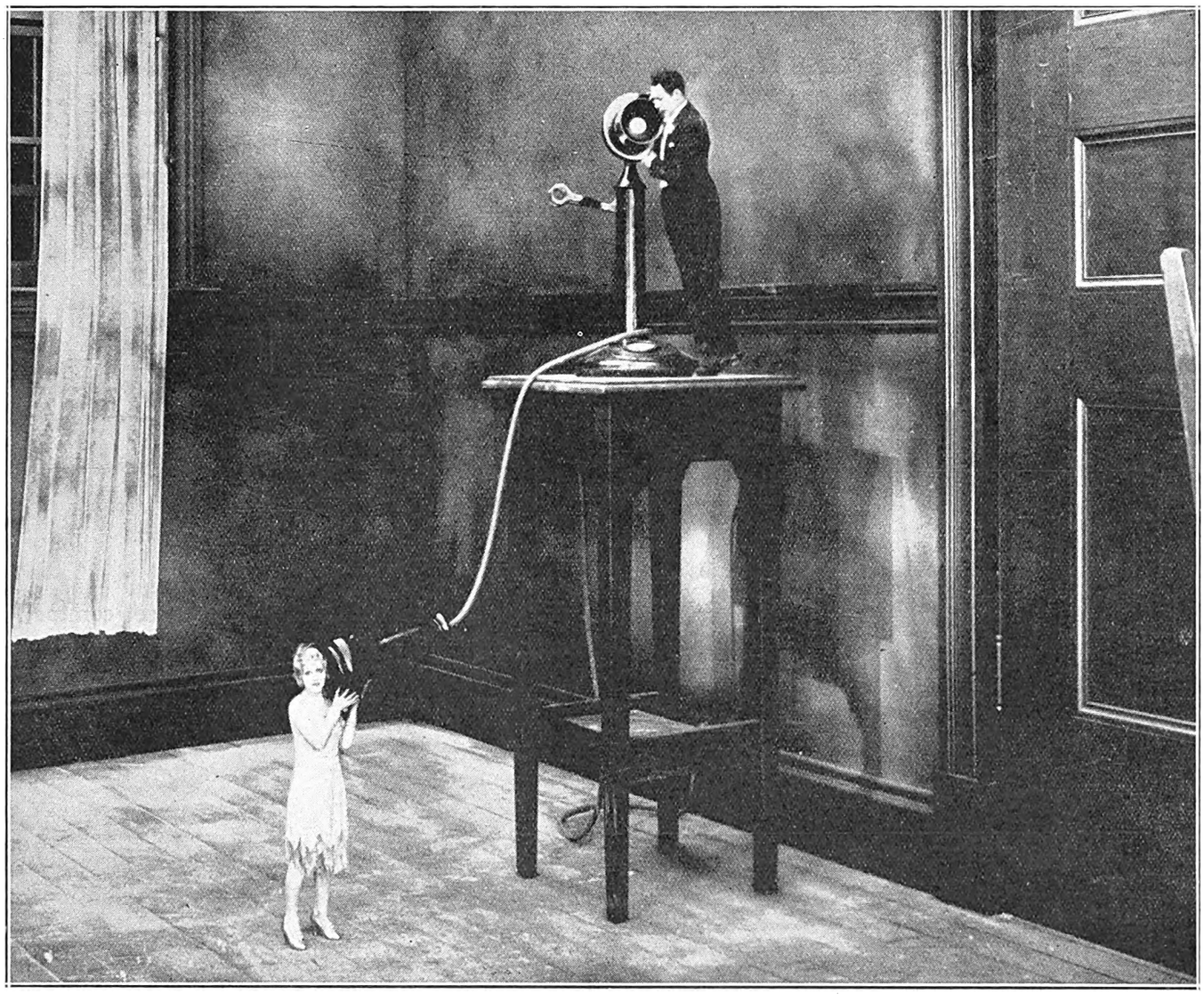

Trick camera work? No. Monte Blue and Patsey Ruth Miller, his leading lady, are the persons in the photograph. They are actual size, but the set, used in "Wolf's Clothing," is four times as large as the ordinary room.

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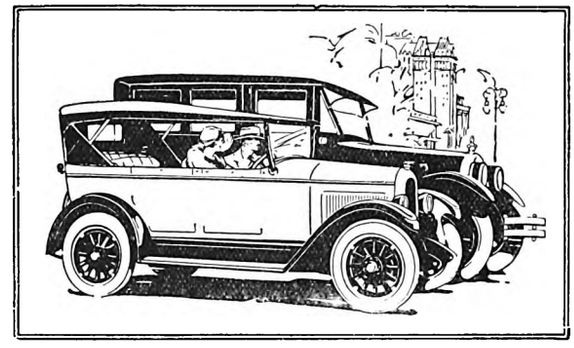

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Jacqueline Logan and her car.

Deren and Yvette.

At the first glance, you think they are a couple of children, and at the second glance you think exactly the same thing, but it would not be wise to impart your thought to them, for they imagine that they are quite grown up and elderly, but they *look* such children.

Yvette, who, though she has a French name, is an English girl, and is a tiny, dark slip of vivacity, while Deren, her partner, being more phlegmatic, is an excellent foil for her. These two young dancers will be seen at the Rinko, Maritzburg, on March 28th, in an act which contains many diverse ballets and acrobatic dances.

Yvette started her dancing career with the Carl Rosa Opera Company, when her twinkling feet had to learn to contain themselves within the small limits of a stage for the first time. Later, she danced with Kasarvina's Ballet Troupe. It was delightful to hear her talking about the famous Ballerina. Yvette clasped her hands, and an adoring look came into her eyes. "Oh, she's lovely!' she said, with a long sigh, and from that I gathered that Kasarvina was the bright particular star on Yvette's horizon, and that her ambition was to some day dance as well as the famous Russian.

As for Deren, he hails from Belgium and started his theatrical career at the age of six. His parents were on the stage, and they taught him to become proficient in acrobatic dancing.

These two youngsters are very welcome in a country which takes all young people to its heart.

Friday Night is ĀMĀMĬ NIGHT

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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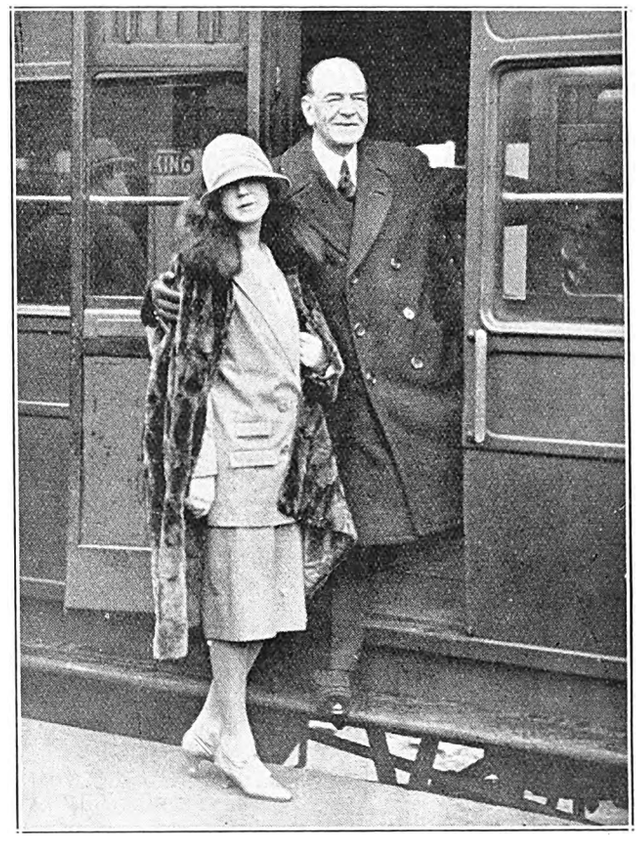
Leicester Square.

A crowd of friends gathered at Waterloo Station last Friday to say farewell and bid bon voyage to Mr. Arthur Bourchier when he left for South Africa. The accompanying picture shows him with his wife, the well-known actress, Miss Kyrle Bellew. [Mirrored in the window you can see Mr. Falck, who is Mr. Bourchier's manager and is in South Africa with him.—Ed.] Mr. Bourchier did not seem in the least dismayed by the army of photographers who presented their photographic weapons on his arrival. His friends jostled one another in order to shake hands and say good-bye to the great man. There was a loud buzz of talking round his carriage for half-an-hour before the train started. Mr. Bourchier himself was in high spirits, and told me he was looking forward enormously to his forthcoming trip. He will, as you know, produce in South Africa a repertoire of plays, including "Treasure Island," "At the Villa Rose," and "Interference."

At the Palladium.

The Palladium has a new play in "The Apache." To quote a well-known critic, "Here is a positively, even gloriously, low-brow entertainment; a musical comedy from the French that whoops to conquer. It begins, like the pantomime it has superseded, in darkness. The first of the Apaches arrives, like the demon king, *via* a trap door in the floor. Up go the lights, down the ladder stairs swarm the raffish chorus of sewer rats, cocottes, cut-purses and bravos, out blares the band, and 'Ye Low Doorknob Saloon is open for the night.'' We have Shaun Glenville, who is still untiringly slick and amusing; Adrienne Brune sings charmingly and acts very delightfully. There were the "hyacinthine curls and irresistible dimples" of Carl Brisson, who is the darling of the gods at the Palladium, and there was Dorothy Ward, who also got a marvellous reception. Altogether, a very good show of its kind, and it should remain at the Palladium for a long time.

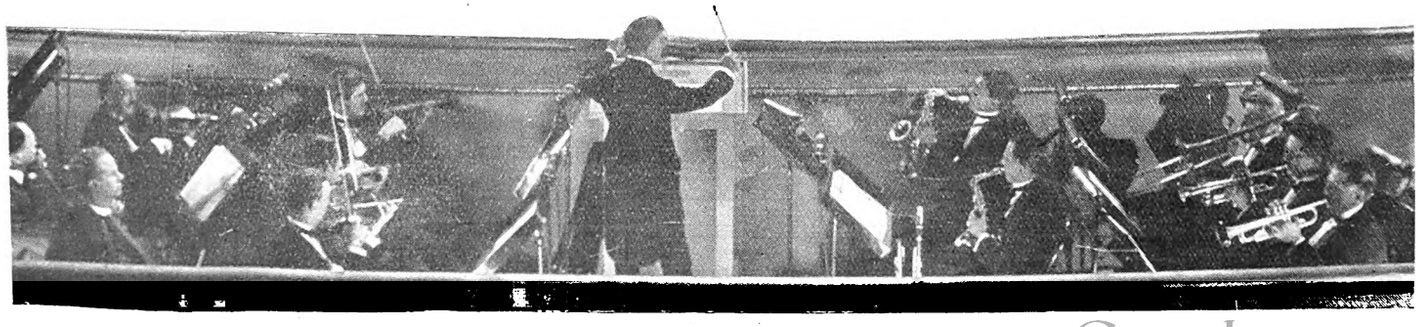


Mr. and Mrs. Arthur Bourchier.

Noel Coward's New Play.

Of course, the most important production this week is that of "The Marquise," Noel Coward's new play, in which Marie Tempest and Graham Browne play the leads. Added to these two stars are such notable names as Robert Harris, Frank Cellier and Eileen Sharp. The play is the usual Coward conglomeration—amusing in bits and heavily dull at other times. Still, it is an improvement on his other plays. He handles his theme with more skill in "The Marquise" than he has handled any other theme in a play. And, wonderful to relate, the first act is quite good. That, at any rate, marks an improvement, as Noel Coward's first acts have

Graham Brown



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ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

always been very bad before. The play contains a fine part for Miss Tempest, and from the moment when she enters to the time when the last curtain falls and she accepts so graciously the applause of the audience, she illuminates the play with her scintilating personality.

The Greater Love.

We are promised a big new production. This is "The Greater Love," written by J. B. Fagan, played in by Sybil Thorndyke and produced by Lewis Casson. The play necessitates a long cast, and in it appears such names as Brember Wills, Colin Keith-Johnson, Basil Gill and Ada King. I will tell you more about this play when I have seen it produced.

We have also been promised another new play from the swift pen of Somerset Maugham. It is called "The Letter," and will have its first London production to-morrow with a cast headed by Gladys Cooper, and including Leslie Fabre, Nigel Bruce and Claire Harris. Mr. Maugham is, at the moment, attending rehearsals of his play, which are being directed by Sir Gerald Du Maurier.

Nancy Price.

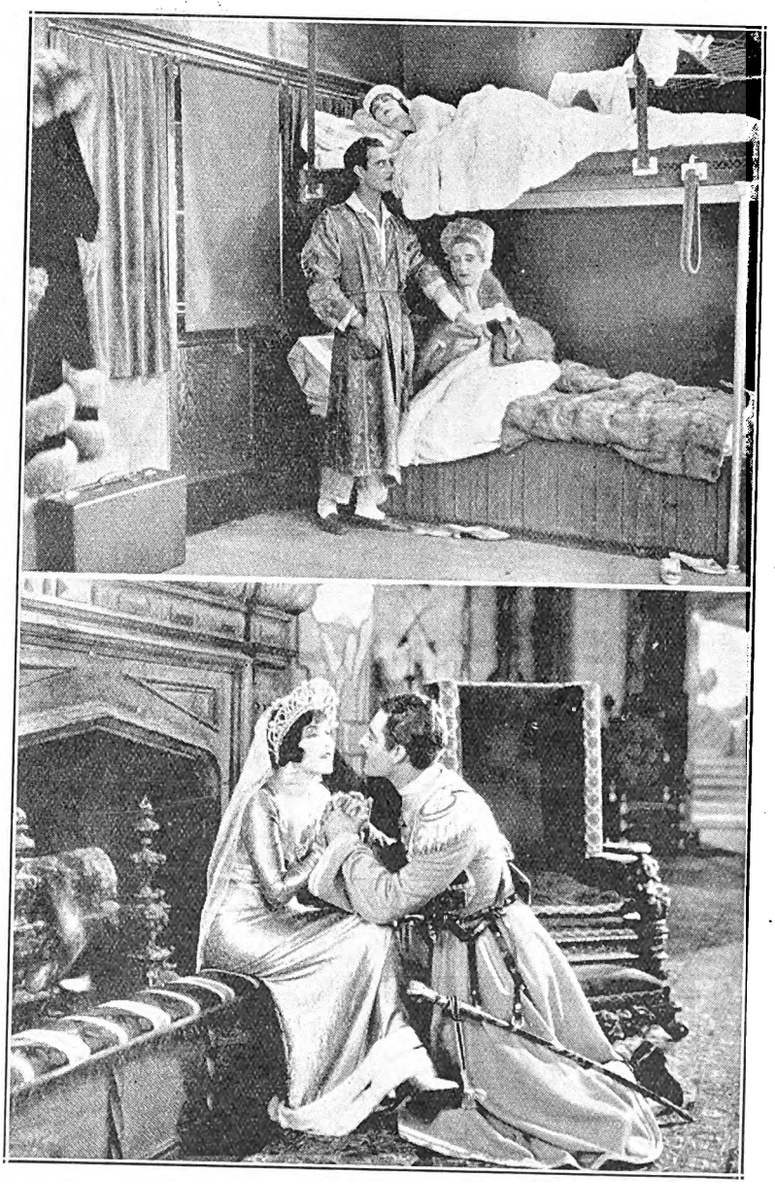
The Photograph.

The photograph is that of Nancy Price, one of our best-known actresses, who has added another leaf to her laurel crown by her acting in Ashley Duke's last play, "One More River."

"His Hour."

Written by Eleanor Glynn.

The story is of a haughty English widow, beautifully feminine and charming, who meets Gritzko, a young Prince, beloved by all and noted for his devilry and daring.



(1) *The Prince kills two birds with one stone.*

(2) *Love amid the snows of Russia.*

She is attracted forcibly to him, and he to her, but her proud English will does not unbend and she firmly resolves not to become what every other woman of his acquaintance has—a devoted follower.

"His Hour" comes to the Alhambra, Capetown, on March 28th.

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DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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At the Orpheum, Johannesburg, on March 28th, 29th and 30th, "The Knock Out" will be screened, and on March 31st, April 1st and 2nd, "His Supreme Moment."

At the Jewish Guild.

One of Mr. Bourchier's first engagements in Johannesburg was with Miss Elsie Saloman, the well-known elocutionist, to present the prizes, certificates and medals, and act as adjudicator at her annual prize-giving last week.

Elsie Saloman.

The Guild Hall was crowded to its utmost capacity, Miss Saloman receiving her guests, wearing a very lovely pale pink gown veiled in black georgette and laces. Among those present were Mr. and Mrs. Lionel Falck (Mr. Bourchier's manager), the Mayor and Mrs. Law Palmer, Professor Drennan, who took the chair; the Bishop of Johannesburg and Mrs. Carney, the Dean of Johannesburg and Miss Palmer, Lady Dalrymple, and the Chief Rabbi, Dr. Landau.

Unfortunately, space will not permit of mention being made of all the small performers whose work was summed up by Mr. Bourchier in a tribute to Miss Saloman's work as being "really delightful" and exceedingly clever, and complimented the children on their teacher. He said that during his stay in South Africa he had noticed an absence of any attempt to encourage purely South African drama, and pointed out that there was no lack of such effort in America. He expressed the hope, however, that what had been seen in the hall that evening might be regarded as something in the nature of a beginning.

Professor Max Drennan, M.A., said that it had been a great treat to "hear English so beautifully rendered." The Mayor also added his tribute.

Miss Saloman, in a very neat speech, thanked Mr. Bourchier for his kindness in coming that evening, and also the Mayor and Professor Drennan.

After the show Miss Saloman entertained a few friends at the Carlton Hotel, among them being the Mayor and Mayoress, Mrs. Wheeler, Mr. Bourchier, Mr. and Mrs. Falck, Lady Dalrymple, the Bishop and Mrs. Carney, Mr. and Mrs. Lewis Rose McLeod and Miss McLeod, Mr. Reuben Burns, Miss Rae Saloman, Miss Muriel Alexander, and Mr. and Mrs. R. A. Nelson.

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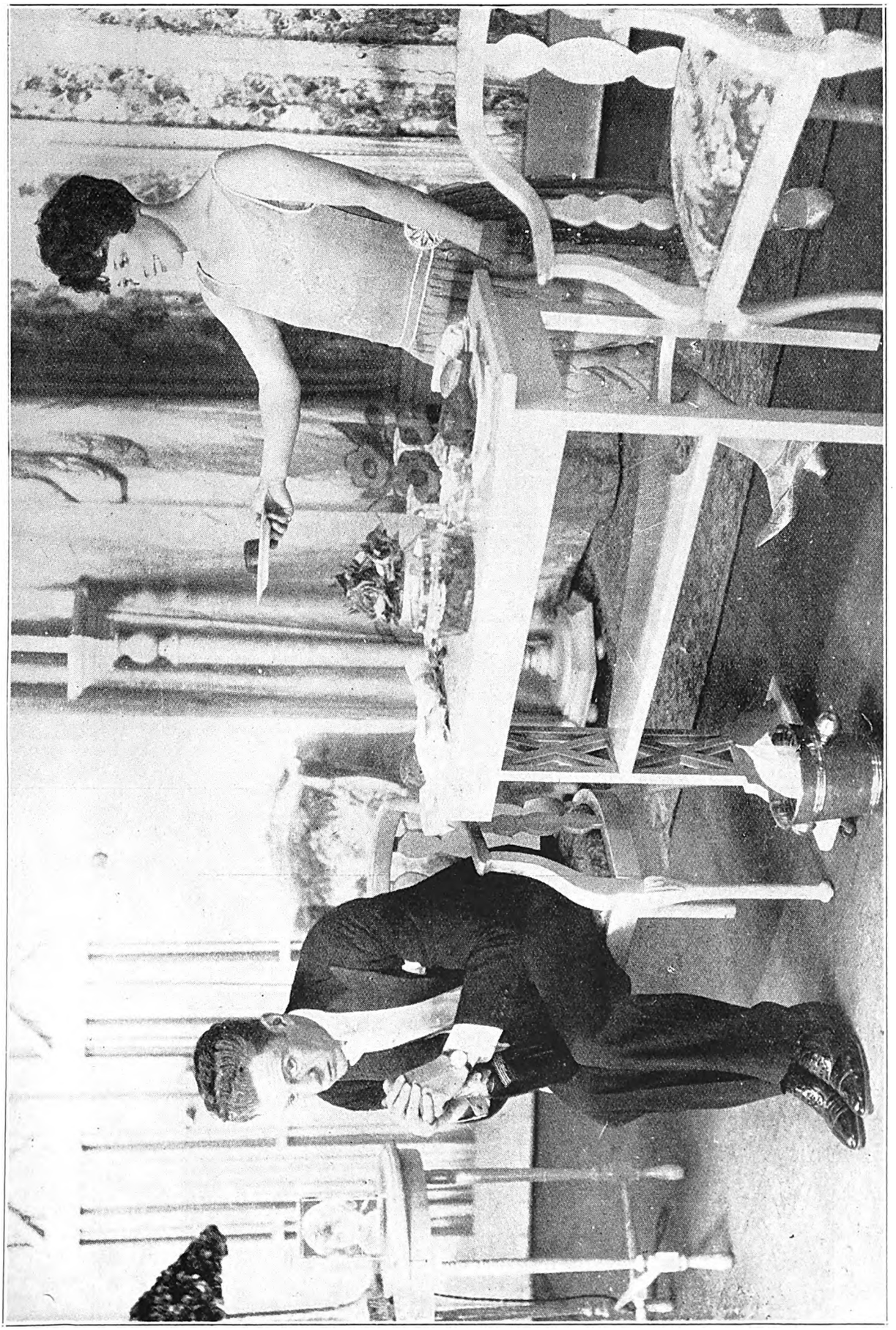

"The Little Jelly."

"Mercenary Mary" will make a welcome re-appearance on April 11th at the Empire, Johannesburg.
[Photo: African Film Production, Ltd.

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

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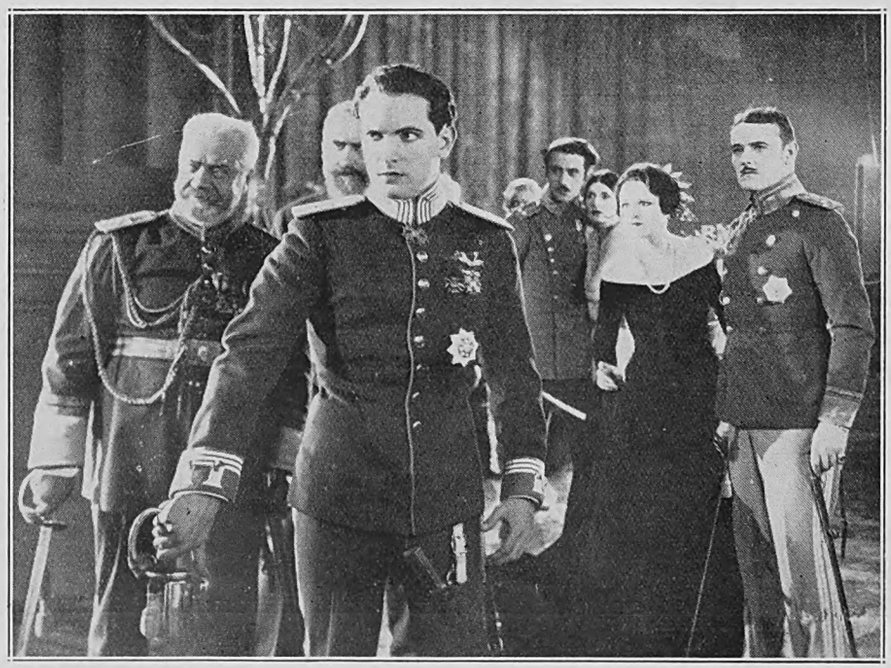
From "The Honeymoon Express," at the Grand Bioscope, Capetown, on March 31st and April 1st and 2nd.

A ballet in "The Passionate Quest."



"Meet the Prince" will be screened at Wolfram's Bioscope, Capetown, on March 28th, 29th and 30th.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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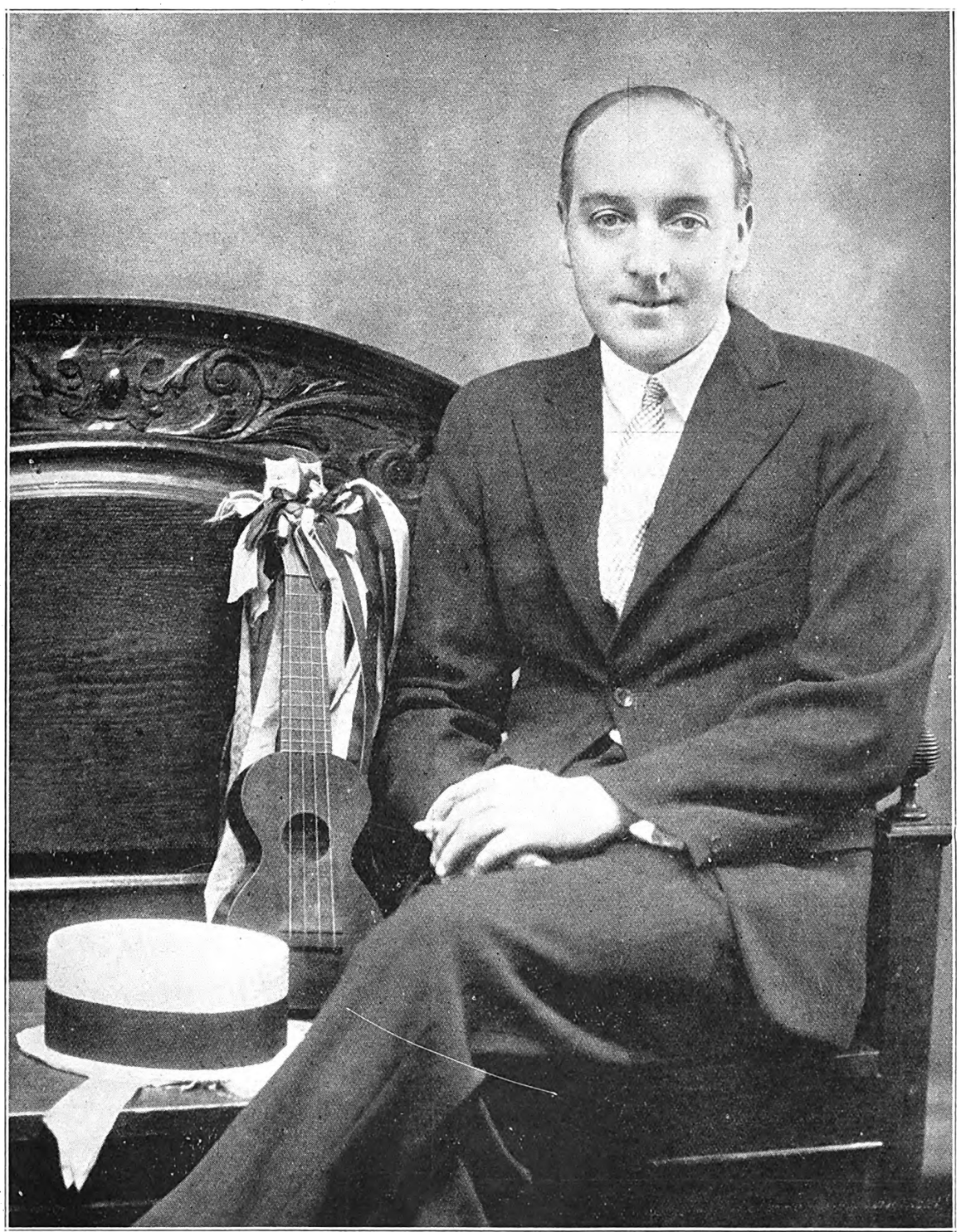

[*Photo: Jane Plotz.*

Harold Walden, who has made a great name for himself at the Empire, Johannesburg, as a "singer of songs," almost all of which he has composed himself. Harold has also been the "father" of the new phrase in Johannesburg: "And only me knows why." He goes to the Orpheum on the 28th.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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"His Supreme Moment" comes to the Orpheum, Johannesburg, on March 31st and April 1st and 2nd.

The Yiddish Co.

The Yiddish company at the Standard Theatre, Johannesburg, continue to have crowded houses and rightly deserve them.

On Monday night "Die Haintige Maidluch" (Girls of To-day) was staged and received with much enthusiasm. Adolphe Teffner was, as usual, outstanding as "Miski Moshke," and Miss Kanevska scored a great success in the part of the girl who strayed away.

To-morrow, Thursday, an operetta in three acts, "Liofke Molodyetz," will be played and is considered one of the best of the very extensive repertoire of this company. It is full of bright, tuneful music, and gives scope for some excellent dancing. Madame Ruth Rene, whose beautiful voice has been so much admired, will have an important rôle.

C.R.

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ADOLPHE MENJOU,
ROD LA ROCQUE
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PAULINE STARKE
IN
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Terpsichore in her "Danse Egyptian," which she will dance at the Vaudette, East London, on March 28th.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Adolphe Teffner, a great favourite with Yiddish audiences who go to the Standard Theatre Johannesburg.

Jane Lee, who, with her sister, is appearing at the Criterion, Durban, on March 28th.

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It might result in a general movement to lower the price of petrol a cent. or two a gallon because of the reduced drain on the world's oil supply.

It would clear the air of 27,000,000,000,000 cubic feet of carbon-monoxide gas a year, which should cause the health authorities to welcome the Whippet as one of the great public benefactors.

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Racing Notes.

By "Observer."

Messrs. Wm. Stayt, James Butler and H. T. Elliott, three retiring Executive Stewards of the Jockey Club, have been re-elected.

Entries for the Johannesburg Autumn Handicap will be found on this page. The acceptances are due at noon on Friday.

C. Westwater's win on Bright at Germiston last Saturday was the jockey's first since he resumed riding after having the thumb torn off his right hand when Orbit fell with him on the same course last November.

Mr. Ben Irish, who owned Papyrus when that horse won the Derby of 1923 and then crossed to America for his ill-starred match with Zev, died in England last week.

In winning the New Zealand St. Leger last week, Commendation, a gelding by Limond—Eulogy, ran the mile and three-quarters in 2 mins. 57½ secs. and established a new Australasian time record for the distance.

Mr. Henry Nourse bred four of Saturday's winners at Germiston in Ebb Tide, Barretto, Goodwill and Costly. All are out of Greatorex mares and the first-named three are by Polystome.

There is a new rule in force compelling jockeys to canter past stands when on their way to the post. The idea is to give backers a chance to see that their fancies are not virtual cripples, but able to reach out when asked to exceed walking pace.

Mr. A. E. Passmore is not only a successful breeder-owner-trainer on a large scale, but he also has three sons riding for him. The last to obtain a jockey's licence was Maurice, a youngster still in his teens, but it is said that he shows good promise on the tracks.

When Barretto beat Francois at Germiston on Saturday he became the first winner to carry Mr. M. H. Browse's hooped jacket since the owner-trainer resumed racing. But if you happen to be congratulating "Mike" on his success, don't ask him how the commission worked out, for he was very sore with the bookmakers.

Tuesday saw the opening of the 1927 English flat race season, and the venue on Thursday and Friday will be transferred from Lincoln to Liverpool, where the Grand National Steeplechase, the greatest race of its kind in the world, will be decided on Friday. While only a select few can be regarded as fit to get the course, there is invariably a big field of competitors for the race, the winning of which confers a lasting glory on horse and jockey.

George Marcus has railed a team of twelve horses and two light-weight jockeys to Durban, where he hopes to be presented with a few winning cheques from the Durban and Clairwood Turf Clubs during the winter season. And when his infant son is over an attack of mumps, George is going to hurry after his big team and see that they are fed on the proper sort of winning oats. But he will not be the sole representative of Capetown, from which seaport Sid Garrett, J. R. Buckham and Paddy Purwitsky also purpose sending useful teams. And, from all accounts, there are some very useful horses at the shank end of the Union just at present.

On Friday last, a small delegation from the South African Bookmakers' Association paid a visit to Major Henley at the offices of the Jockey Club. Asher Swede was the appointed spokesman of his Association, of which he is Chairman, and after saying all sorts of sweet things to him, and wishing him a pleasant time during his forthcoming six months' holiday, Asher handed over to the Major a fitted dressing case. It was quite a swell bit of travelling furniture and would add to one's appearance coming down the gangway of a steamer. Major Henley is off to England about the end of April.

If it be really true that Cross Bow has been shipped to South Africa, then we are at last to see a really high-class English horse in action. Bred by Viscount Astor, Cross Bow was on speaking terms with all the cracks of last year, during which he won the Royal Hunt Cup with 9st. on his four-year-old back, and was third in the Eclipse Stakes to Coronach and Comedy King, and there were five good ones behind him. At the last December sales, Cross Bow did not make his reserve, but subsequently he was purchased for 5,000 gns. If he comes to us, the £6,000 Johannesburg Summer Handicap will be his mission and, granted he strips fit and well on the day, he will make some of the others in the field look small fry indeed. The son of Gay Crusader—Popinjay is said to have as travelling companions on the s.s. "Arundel Castle" two other useful ones in Glen Albyn and Crushed.

While Mr. Bowen was not up to his usual high standard as a starter at Germiston on Saturday, there are extenuating circumstances, and one is forced to agree with "Sentinel" that much of the fault is due to what passes for our starting gates. These are very bad indeed and the wonder is how our starters turn out such good work as they do. There did not appear to be sufficient room at the gate for the field of 26 in the Stewards' Handicap, and the start was far from being a good one. But as the favourite got away with the leading batch and finally won, backers did not mind. They, however, felt sore when the favourite, Thankful, was left in the principal race, but as he turned turtle at the end of the back stretch, and therefore was out of the race, the lapse at the start was again forgotten. Tract, a well-backed runner in the Rose Deep Handicap (D), looked to be in the act of turning round when the tape went up, and he was last off the mark in a field of 19 over five furlongs and, of course, his number did not go up. The biggest blow of all was in the concluding race. In this, Royal Record, with odds laid on him, was left anything from ten to fifteen lengths, perhaps even more, as there was no chance of measuring the distance, and he was buried in dust throughout. In this case, the fault was said to be due to Royal Record having swerved, and some people say it was due to the noise made by the release of the gate. But this was nothing to the noise the punters made when they saw their money gone without a run for it.

Following are the entries for the Johannesburg Autumn Handicap, 1¼ miles, to be run on Saturday, April 16:—
Poldemere, Francois, Cardinal's Hope, Thankful, Vitry, Channel Isle, Hawk's Eye, Asteroid II., Vibration, Enchanter, Warren Lodge, Jubilant II., Bird of Prey, Benedictine, Moosme, Cardinal's Guard, Barretto, View Holloa, Desert Gold, Hampton Court, Edible, Euston, Surprise Sauce, Illustrious and Scutifer.

Invariably there is a good entry for Auckland Park, and the Club's meeting of Saturday next is no exception, all of the eight events having filled well. Racing will commence at 12.40 p.m., and the double tote—the hope of the "get-rich-quick" Wallingfords—will operate on the fifth and sixth races. Provided they survive the acceptances, the following should run well:—

12.40 p.m.—Stewards' Handicap. Six furlongs.
1, Canary; 2, Eastern Potentate; 3, Cataract.

1.20 p.m.—Rossmore Handicap (D). One mile.
1, Sundawn; 2, Favourite Rose; 3, Pandion.

2.0 p.m.—Auckland Park Handicap (C). Seven furlongs.
1, Cardinal's Queen; 2, Lamplighter; 3, Brown Study.

2.40 p.m.—Rossmore Handicap (B). Five furlongs.
1, Typical; 2, Costly; 3, White Heart.

3.20 p.m.—Auckland Park Handicap (A). 1¼ miles.
1, Channel Isle; 2, Cardinal's Hope; 3, Hope On.

4 p.m.—Auckland Park Handicap (B). One mile.
1, Goodwill; 2, Zotos; 3, Ostentation.

4.40 p.m.—Rossmore Handicap (C). Seven furlongs.
1, Cobbler; 2, Bertha; 3, Miss Clarino.

5.20 p.m.—Rossmore Handicap (C). Six furlongs.
1, Jack-in-the-Green II.; 2, Hasty Man; 3, Bright.

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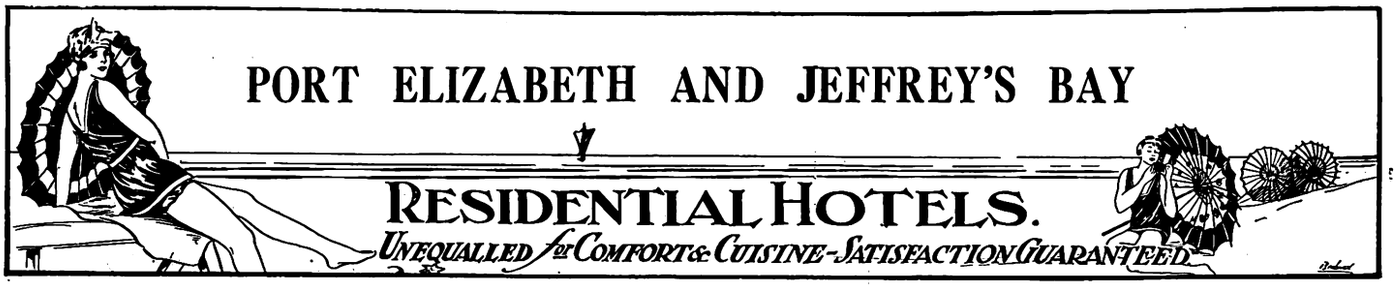

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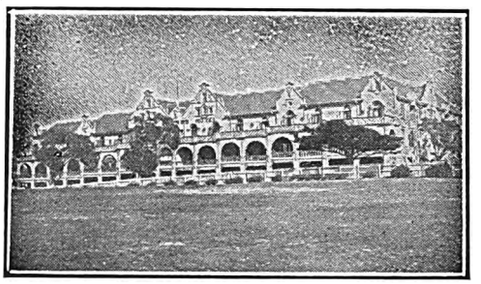

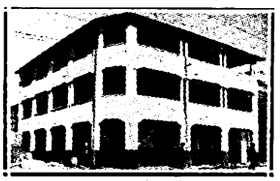

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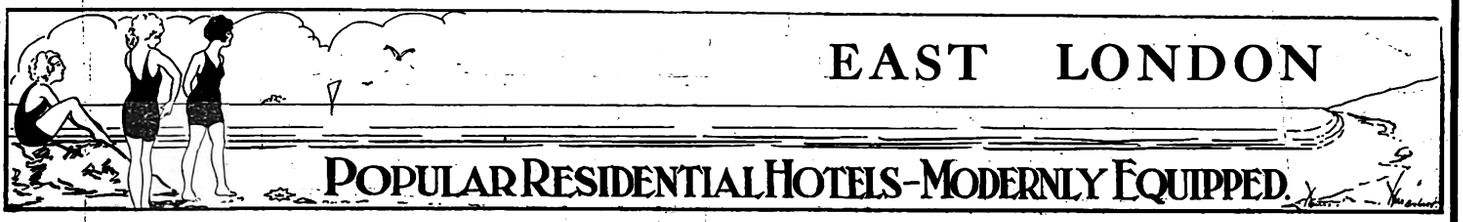

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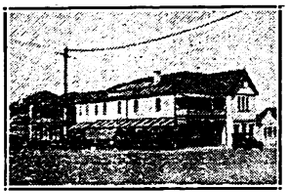

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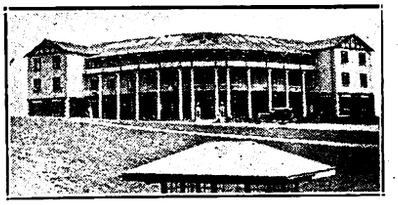

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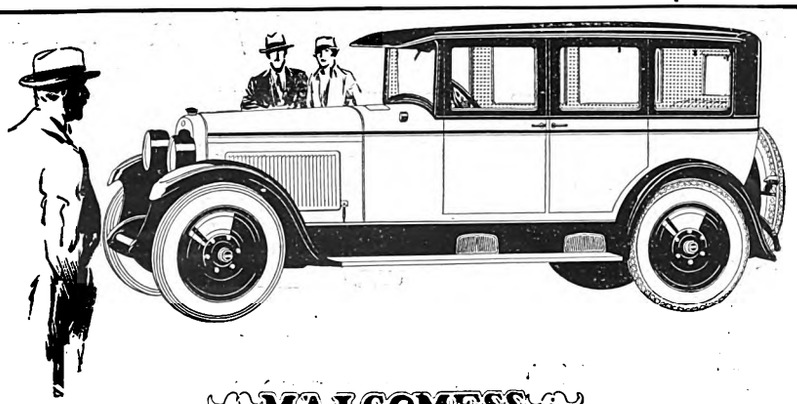

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Easter Holiday Amusements.

The Johannesburg Gala Season, which marks Eastertide, is to be amply catered for by the African Theatres, Limited, who are introducing a novelty in the shape of special matinees of the spectacular pantomime, "Aladdin." These will take place at the Standard Theatre on Tuesday, Wednesday and Thursday, April 12th, 13th and 14th. The performances will commence at 2 o'clock sharp, and are intended to provide an opportunity for the country visitors who had no chance of coming to Johannesburg at Christmas time, or reside in towns the pantomime could not possibly visit.

"Abanazar"
(Fred Wolgast).

"The Princess"
(Kitty Emson).

At the Empire, "Mercenary Mary," the musical comedy success, will hold the boards for a fortnight, commencing Monday, April 11th. The players, who have endeared themselves so much to the theatre-going community, can look forward to a great welcome when the curtain rises on the first performance. The cast remains unaltered with the exception of the dancers, Deren and Yvette replacing Gerardo and Adair, Cliff Kendall and Folly Foster succeeding Phil and Phlora. Both duos will present new, novel dances and effects.

"Mercenary Mary"
(Irene Shamrock).

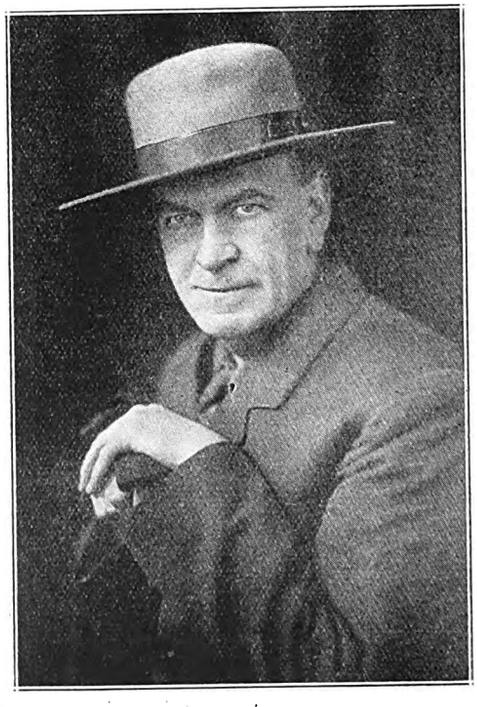
Adolphe Teffner.

At the Standard Theatre, the Jewish Company will continue their successful season, giving additional holiday attractions on Good Friday and Easter Monday.

"Treasure Island" will be the Easter attraction at His Majesty's and, as Mr. Bourchier says, "will continue to appeal to all theatre-goers between nine and ninety."

"Civis"
(Horace Kenney).

At the Bijou Theatre, Douglas Fairbanks will be presented in "The Three Musketeers," commencing on the 11th April. This production, which is based on the immortal novel of the same name by Alexander Dumas, stands as one of the most impressive and gorgeous photo-plays of motion picture history, and the public will be given an opportunity of seeing wonderful exhibitions of swordmanship. From the standpoint of photography, "The Three Musketeers" is one of the most beautiful pictures ever made.



Arthur Bourchier.

(Continued on page 10.)

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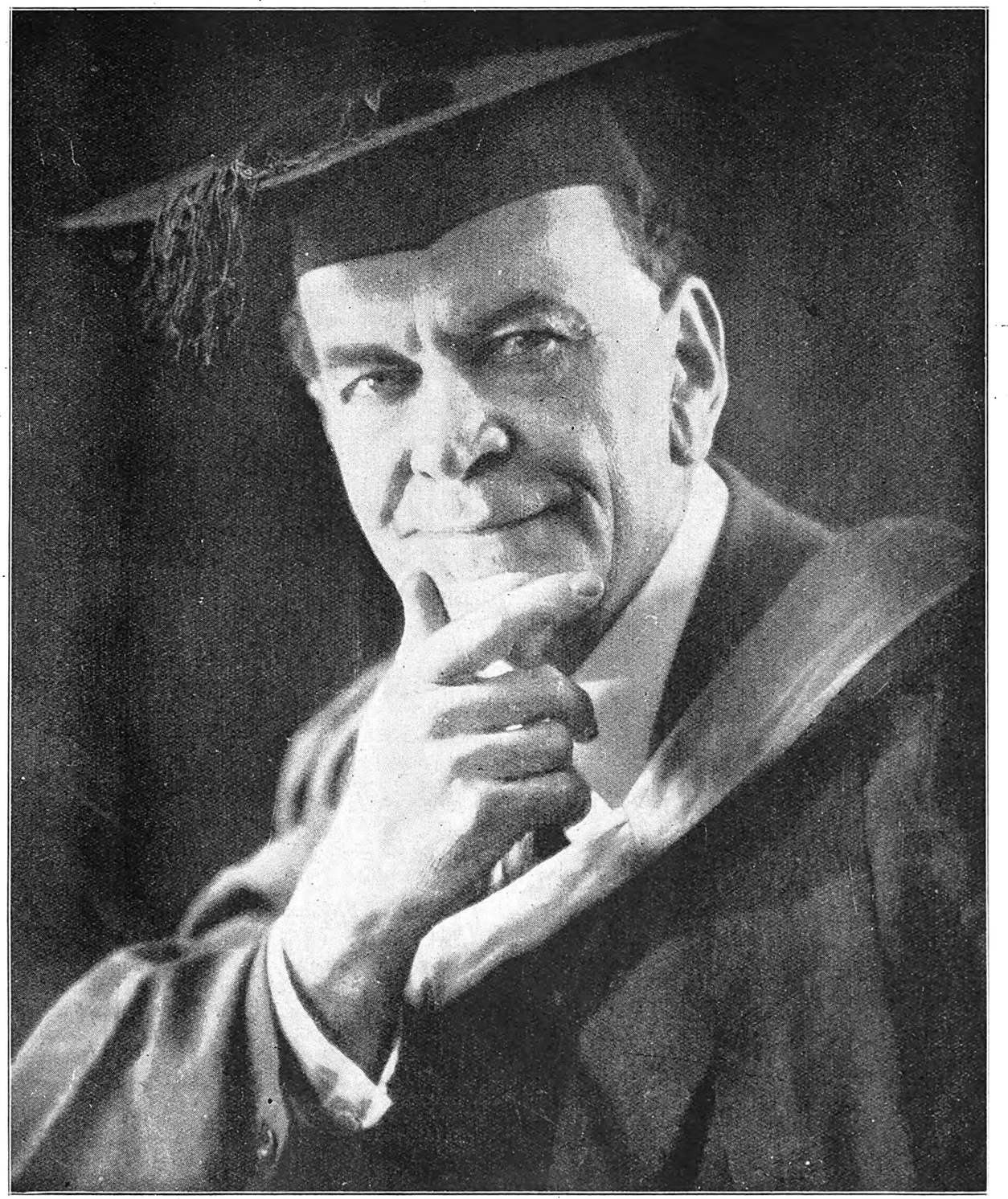

Mr. Arthur Bourchier, M.A. (Oxon.), was the guest of the Witwatersrand University, which was, on Saturday, Graduation Day in Johannesburg.

[*Camera Study: Leon Levson.*

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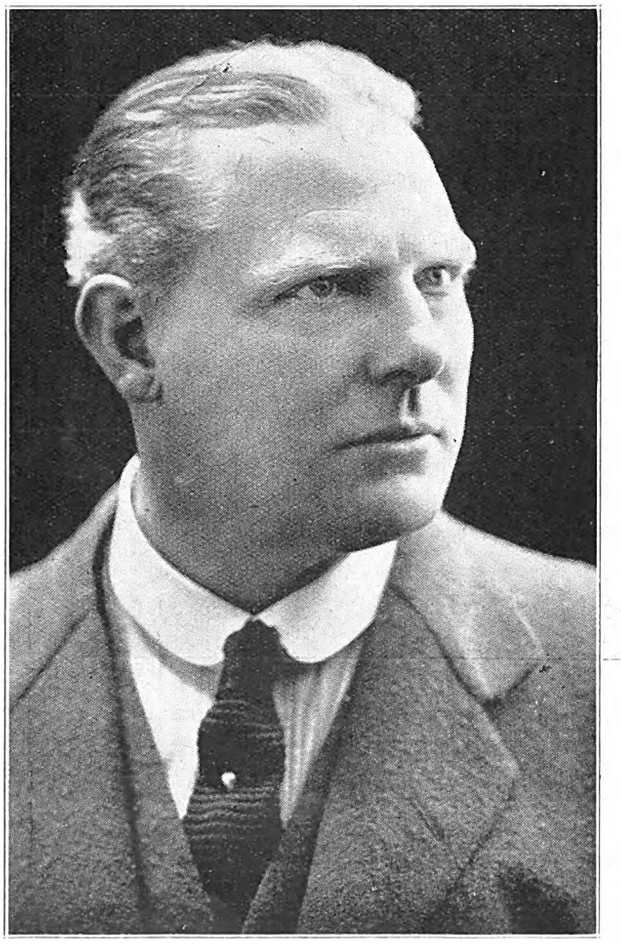
Leicester Square.

A Wonderful Part of Miss Cooper.

This week's most important event—in the theatrical world at any rate—has been the production of Somerset Maugham's latest play, "The Letter." In his latest book, "The Casuarina Tree," "The Letter" appeared as a short story, and was one of the best in the book. Mr. Maugham has turned his story into an excellent play, and the production adds a fresh leaf to his laurels. The leading parts are played by Gladys Cooper, Leslie Faber and Nigel Bruce. Miss Cooper as "Leslie Crosbie" has a wonderful part—a part that should have been full of feeling and drama, but at times Miss Cooper robbed it of these things.



Sam Livesey.

Mr. Faber gave a wonderful performance of "Howard Joyce," the lawyer, and as "Robert Crosbie," the husband, Nigel Bruce was excellent.

Cyril Maude Back Again.

Cyril Maude, the veteran actor is back again in London in a new production at His Majesty's. This is "The Wicked Earl," in which Mr. Maude intends to bid farewell to the stage. It is a farcical comedy, and is set partly in New Mexico and partly in England. Cyril Maude played the parts of a Mexican train-robber and an English Earl with the agility of a two-year-old, and it seems ridiculous that this play should be his swan song. I should not be a bit surprised if he were persuaded to make many more appearances in the West End. Here is a photograph of Sam Livesey, who plays the part of the train-robber's second-in-command in "The Wicked Earl."

Our Ellen.

Ellen Terry celebrated her 79th birthday this week, and even now it is impossible to think of her as old. She is one of those people who is perenially young. As she has only just recovered from an attack of influenza, she held no reception on the great day. Looking at her photographs, it seems to me that Dame Ellen Terry is as beautiful now at the age of seventy-nine as she was when, simply as Ellen Terry, she first played the parts of "Juliet" and "Ophelia."

"A Hen Upon a Steeple."

We are promised another play with Margaret Bannerman in the lead. This will be called "A Hen upon a Steeple," and I hear that the celebrated American play, "Abie's Irish Rose," which is entering on its sixth year in New York, is at last to come to London.

"Madame X" Arrives in London.

Another piece of news is that Pauline Frederick has arrived in London and will play the part of "Madame X" at the Lyceum to-night. Miss Frederick is well known in South Africa as a film actress of extraordinary charm and ability. Here, too, she has a large screen following, and it will be interesting to see in flesh and blood the actress whom we have known for so long through her pictures.

The Command Performance.

The command performance, of which I have already told you, was largely composed of artists who are well known in South Africa, and was a great success. The King and Queen laughed at all the jokes and looked as if they thoroughly enjoyed themselves. It was altogether one of the best royal performances of late years.

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A Revue Artist.

The accompanying photograph is of Dorothy Ward, of whose performance in "The Apache" I told you last week. This actress is incomparably cleverer than most revue artists. She has a very large following in England and deserves her popularity. It looks as if "The Apache" will remain at the Palladium for a long time.

Dorothy Ward.

An Excellent Play.

I went last night to see "The First Year." Olga Lindo has succeeded Phyllis Povah in the leading woman's part. The play was excellently acted by Ernest Truex as "Tommy Tucker," Wilfred Shine as "Fred Livingston," and Mary Rorke as "Mrs. Livingston." The two elder artists gave a marvellous picture of an elderly father and mother in a small town in America. It was a delight to watch such acting.

The Popularity of the Yiddish Players.

Once again the Yiddish theatre-going public is enjoying pleasant evenings at the Standard Theatre, where they are witnessing a variety of operettas, comedy-dramas and plays staged by the New Yiddish Theatre Company. Judging from the enthusiasm shown nightly and the opinions expressed during the *entracte*, the first few performances of the players have already gained for them the affection and esteem of playgoers, and the artistes have already established for themselves good reputations.

It is no wonder when one glances through the home papers of the countries from which many of the Yiddish artistes have only lately arrived. For instance, the *Warsaw Express* indicates that practically the choice of the theatrical talent in that great Jewish centre is leaving for South Africa; the paper bemoans this fact, and says that what is undoubtedly a loss to Polish Jewry will be a great gain to South African Jewry. The journal, in expressing its best wishes to the members of the troupe on leaving Warsaw, states that it is to be regretted that the artistes were tempted to leave. There appears to be at present in Warsaw a dearth of good Yiddish actors and actresses. Owing to the tempting offers which reach them from far-away countries like America, the Argentine and South Africa, some of the best talent is leaving the country.

This week the Yiddish players are showing their remarkable versatility by appearing in no less than four separate productions. On Monday evening they will have again been seen in that clever farcical operetta, "Lively Lieofke," and on Tuesday in that delightful operetta, "Caucasian Love." On Wednesday evening they will produce, for the first time in South Africa, the famous drama entitled "In the name of the Lord."

The great event of the present season, so far, is undoubtedly the production of "Bar-Kochba," which is reputed to be the greatest Jewish historical opera ever written. It was this opera which made Abraham Goldfaden famous and drew the attention of the whole Jewish world to the gifted theatrical producer, writer, dramatist and composer. All the older generation of Jewish play-goers still remember the tunes and melodious songs of "Bar-Kochba," but the opera is only known by repute to the younger generation.

It is many years since this famous work was seen on the boards of a South African stage, and its performance on Friday evening will no doubt draw a tremendous crowd to the Standard Theatre. There will be a full chorus and specially augmented orchestra, under the able direction of Mr. David Baigelman, who is proving himself to be one of the finest musical conductors who have ever been imported to this country in connection with a theatrical venture. It is really remarkable to observe what effects Mr. Baigelman is able to get out of his limited number of nine performers, especially when he also dispenses with the use of the piano.

The present season of the Yiddish company indicates the great need there is for the establishment in Johannesburg of a permanent Yiddish theatre. This is evidenced when one sees how the same playgoers return again and again, not only to see the new plays, but to visit the productions which they have already seen and liked.

D.D.

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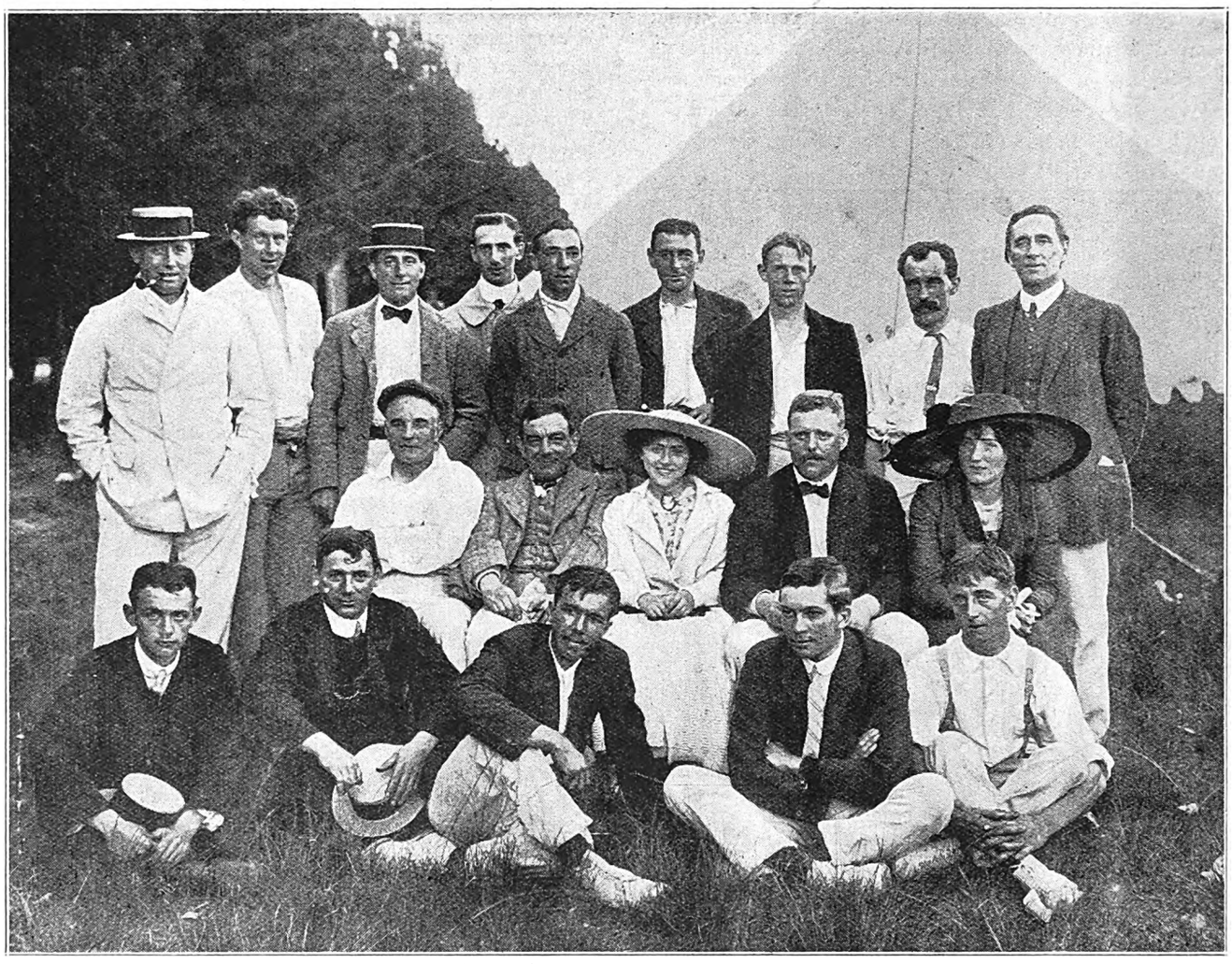

[*Photo: E. A. Berry.*

In view of the fact that George Robey will be in South Africa shortly, this photograph, kindly lent by Mr. Maurice Benjamin, of Pretoria, should be of great interest to our readers. It was taken when the one and only George was in Johannesburg before, and shows him sitting next to the late Leonard Rayne. In the group are also Miss Freda Godfrey, Mr. Edward Vincent, the late Mr. J. Barnett, Mr. Maurice Benjamin, Mr. Albert Hyman and R. G. Knowles.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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It's good news that Hetty King will be arriving shortly.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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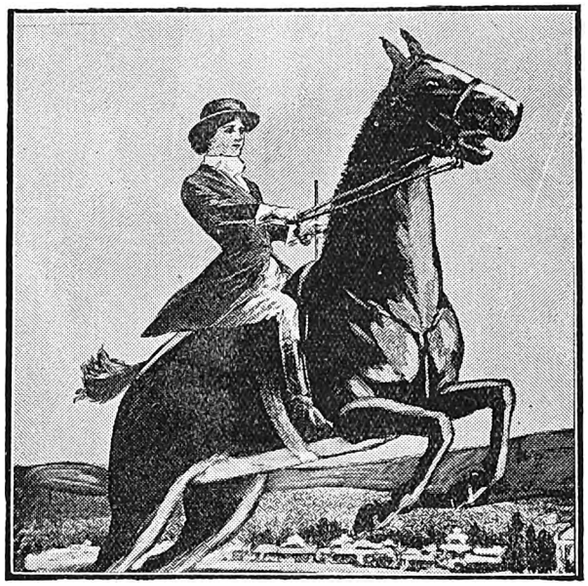
RAND EASTER SHOW



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(Continued from page 2.)

Douglas Fairbanks in "The Three Musketeers."

At the Orpheum Theatre, commencing April 11th, the film *piece de resistance* will be "The Unholy Three," an amazing romance of the underworld, in which three unholy crime weavers—a ventriloquist, a giant and a dwarf join hands. The dwarf, as may be expected, is Lon Chaney, who created such a sensation in "The Hunchback of Notre Dame," and the leading lady is Mae Busch.

Two child actors in "The Unholy Three."

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"Bobbie," who, with her partner, Nat Mills, will appear at the Rinko, Maritzburg, on April 4th.
Photo: Akkersdyk.

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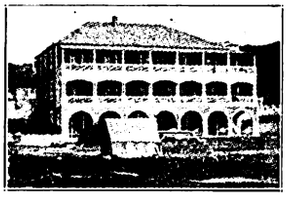

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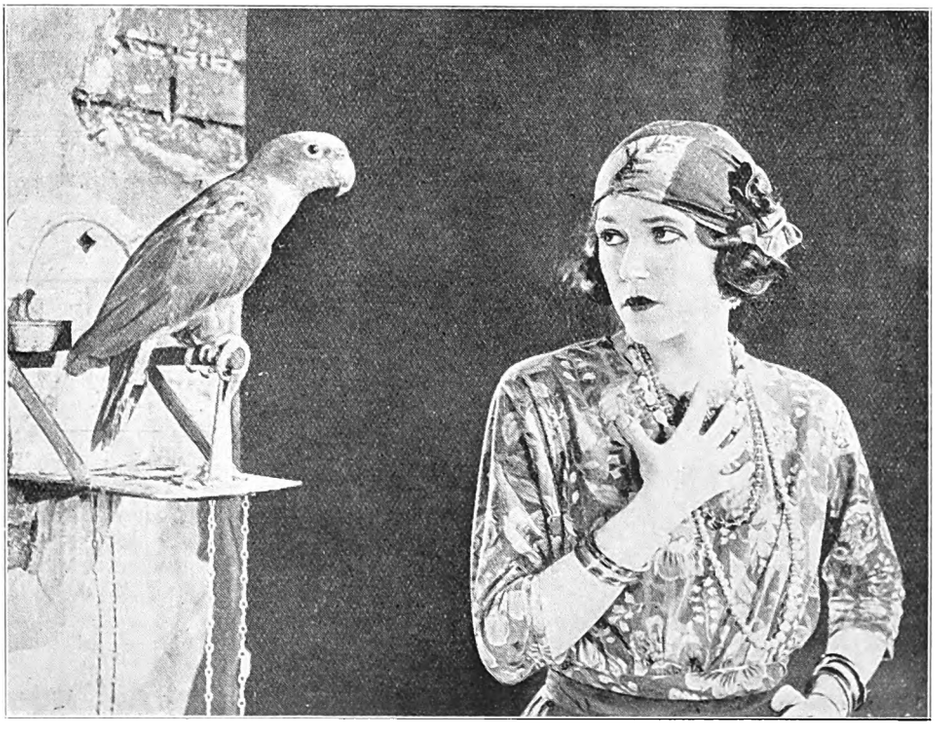

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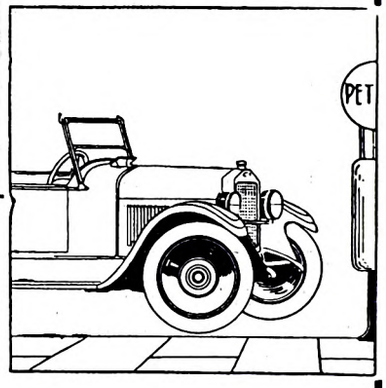

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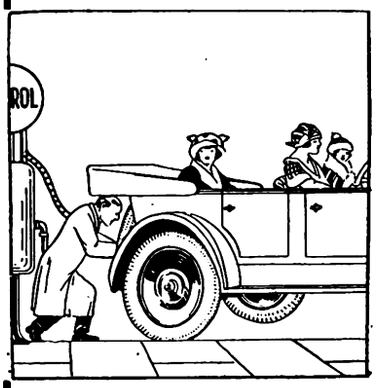

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Empire, Brakpan.—(Friday and Saturday.) MacCarthy and Khadidja, The Buckleys.
His Majestiy's, Johannesburg. — Arthur Bourchier in "Treasure Island."
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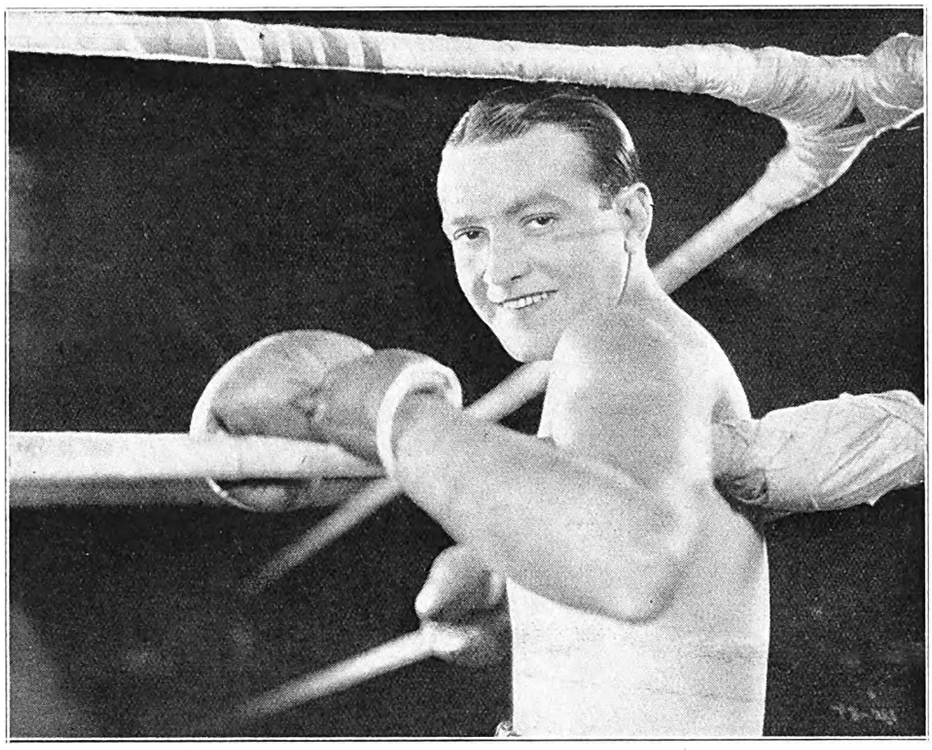

Richard Barthelmess as a prize fighter in "The Patent Leather Kid."

The Camera Coasts.

Restless young people who have been planning to leave home to seek a career in Hollywood will have to find some other place to go. Hollywood is no place to seek a fortune, since the Central Casting Bureau was established. The day of the extra, it seems, is over. Fred Beetson, president of the bureau, but has declared that positively no more aspiring beauties will be allowed to register with him. The fact is that only about 710 extras are employed daily in the various studios, and more than 18,000 apply. So you can see that something had to be done. Barred from the bureau and without a chance of crashing the studio gates independently, a lot of people will be going back to Iowa and Texas.

Mary Philbin has broken her engagement again. Mary has been engaged almost as many times as Clara Bow. The only difference is that with Mary it's always the same man. Paul Kohner is the object of her intermittent affections. He is a production supervisor at Universal City, where Mary is a star. They have been on the verge of matrimony several times, but one or the other always gets temperamental just as the ceremony is about to be performed. You'll probably hear more about this.

Wally Beery and Zasu Pitts were rushed to the hospital the other day after they had come in contact with some dynamite that was doing its stuff. The company was engaged in making battle scenes, and the premature explosion of the dynamite nearly caused us to lose two prominent members of the film firmament. Both players were knocked unconscious for a short time. Neither suffered serious injury.

The sons and daughters of some of the biggest stars in Hollywood are appearing in a series of two-reel comedies. Madelene Brandies, the only woman producer in the picture business, has assembled the children of the stars for the pictures. The first picture, "Young Hollywood," boasts of a cast which includes Erich von Stroheim, junr., Tim Holt, Barbara Denny, Eileen O'Malley, Billy Reid, George Bosworth, Mary Desmond and D'Arcy McCoy.

The children of other players will appear in subsequent productions. Most of them look very much like their famous parents. The only difference between the children and their fathers is that the children always arrive to work on time.—*The Picturegoer.*

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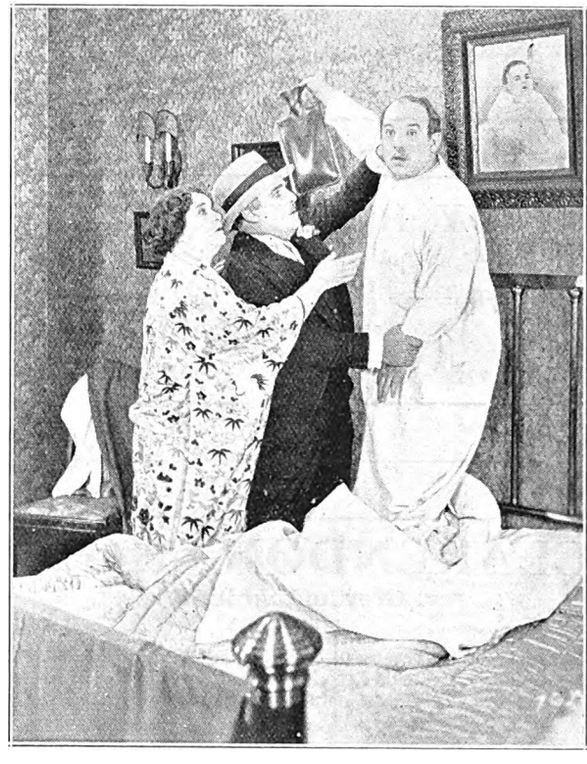
"PARTNERS AGAIN"

At the Bijou, Johannesburg, on April 4th.



There are probably no two faces as welcome on the motion picture screens of the world as those of our old friends, "Potash" and "Perlmutter," or, to refer to their actual earthly identities, George Sidney and Alexander Carr.

The vitriolic partners have hitherto dabbled in the prosaic "Cloaks and Suits" business. From that, they took a flyer in motion picture production, but now we have them, in "Partners Again," enjoying and suffering the experiences of automobile dealers.

Of course, it would not be so bad if they had a reputable car to handle, but Montague Glass could see them with nothing but a "Schenckman Six," than which there is none worse. Potash, however, survives the nervous breakdowns occasioned by his plunge into this impossible business, and is able to furnish even more laughs after the collapse of the business, by an impromptu airplane ride he takes involuntarily.

The world-famed partners have never had so good a vehicle.

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Dorothy Sebastian and her dog.

Aileen Pringle.

Most persons go into the movies in the hope of making a fortune. That's where Aileen Pringle is different. She gave up a fortune to go into the movies.

Aileen Pringle.

Miss Pringle is the daughter of George W. Bisbee, president of the Pioneer Fruit Company, of San Francisco, and the daughter-in-law of Sir Charles M. Pringle, former Governor of Jamaica, B.W.I., and said to be the largest landowner in the world. Out at the studios, the other day, Miss Pringle explained the difference in her life when she determined upon a movie career:

"Instead of a luxurious country estate," she said, "I lived in a studio flat accommodating one person. Instead of having a garage of imported motors at my disposal, I rode in street cars. Instead of seventeen servants, I felt rich without a single one. Now that I have a contract with the film company, I am truly happy. I am doing the thing I love to do. Idleness robbed me of everything worth while and left me barren and helpless.

"It's impossible, of course," she concluded, "to make any general recipe for happiness; what is a pleasure for one, very frequently is labour for another. Tennis teas, polo, golf, house parties, yachting, motoring, cards—all that sort of thing upon which I was surfeited—might be the ambition of many young women who now are working, as I am, in motion pictures. I know that a number of persons have told me that they can't understand why I gave up a life of luxury and idleness for one of work and small income. But there really is nothing puzzling about it. I did it to be happy."

And, radiating happiness and contentment, Miss Pringle hurried to her work.

At the Winter Gardens, New Brighton, Dennis Neilson Terry and Mary Glynne have scored a tremendous success in "The Terror," Edgar Wallace's new play, which is attracting crowded houses. Mr. Terry takes the rôle of "Ferdinand Fayne," and Mary Glynne that of "Mary Redmayne." With them in the cast are several members of the company who were with them in South Africa, including John R. Turnbull, who sends greetings to all friends in South Africa, Lena Maitland and Jack Bligh.

Arthur Bourchier it was, we believe, who recently wrote to an aspiring and exasperating would-be dramatist who had asked him to read his play, "read" being underlined several times:—"My dear sir, I have *read* your play. Oh, my dear sir!"

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Viola Richard.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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Cherry Hardy, one of the principals in Mr. Arthur Bourchier's company.

[*Photo: Lenore.*

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The Black Bottom.

Then—and Now.

If discussion means sensation, then in dancing circles the Black Bottom is the big excitement of the moment. Determined efforts are being made to introduce a ballroom version that will amuse, yet not offend, and most of the stage and cabaret dancers are busy learning various forms of this new dance.

The Black Bottom is supposed to derive its name from the negroes who danced on the muddy river bed, drawing their feet forward with a laboured motion and then lifting them up to let the mud drop off. Having watched Edith Wilson give her remarkable exhibition of the dance in "Blackbirds" at the London Pavilion, and realising from the study of certain of the steps that this might well be a true explanation, I went round to see Lew Leslie, the famous producer of "Blackbirds."

"In a way it is correct," he told me, "though I invented the name and introduced the dance to New York over two years ago. The dance should really have been called the Flat Bottom, as there is no heel or toe step in it. The Americans talk of the sole of the foot as the bottom, hence the name Flat Bottom, which I changed to Black Bottom.

Whether a ballroom version of the Black Bottom will ever become really popular in this country is doubtful. It is already being taught by most of the leading dance teachers, but, as yet, few people seem to attempt it on public floors, except as an exhibition dance or to amuse a few friends. I hear that the name will probably be altered to the Black Shuffle, partly because the old name is neither beautiful nor descriptive, and partly because in its ballroom form the stamping steps have been replaced by shuffling movements, which make the dance progressive.

In reality the Black Bottom is a slow dance, but modern requirements cause it to be quickened for use in the ballroom. Conversely, it makes a wonderful new type of Blues, which will probably find considerable favour with a large proportion of really good dancers. The rhythm is distinct and the emphasis falls on 1 and 6; *i.e.*, 1-2-3-4-5-6.

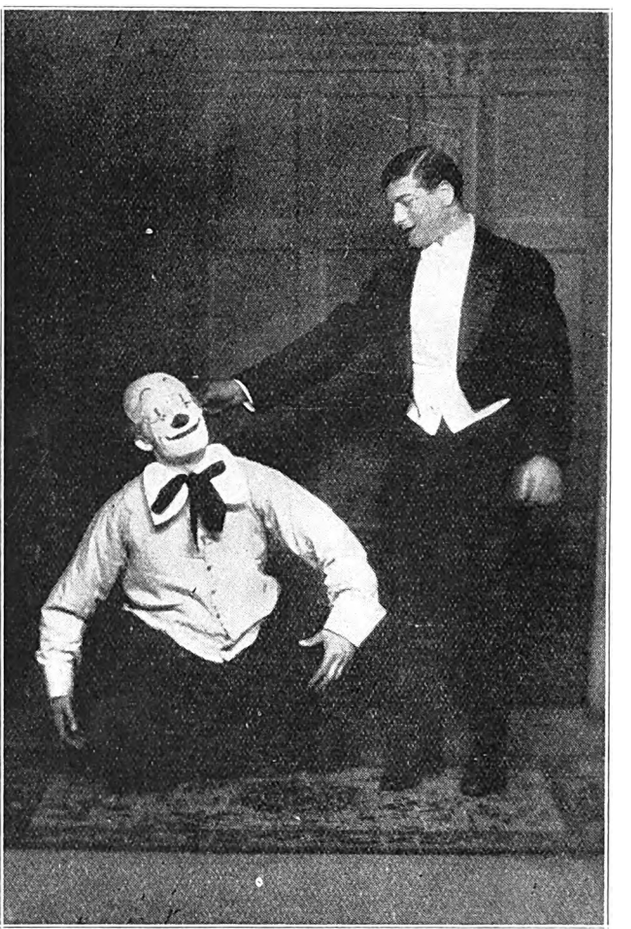
Although the novelty of a new dance always appeals to the real enthusiasts. I do not imagine that the Black Bottom (or Shuffle) will capture the public's fancy to the extent that the Charleston has done. Rarely after one new dance has been universally acclaimed does another ballroom innovation find immediate and lasting popularity. The Charleston is still making progress, for people are still anxious to learn it, and it has by no means become the established favourite that the Fox-trot is in this country.

True that most people do what they like to imagine is the Charleston, but weird and wonderful are some of the steps that are supposed to be part of this dance. Watching a demonstration of the newest, smoothest, flattest Charleston the other day, I came to the conclusion that this once negroid dance might just as well be called the Wigan or Bury St. Edmonds, so little has it in common with the older forms of the Charleston. The Charleston of the moment is nothing more than a Fox-trot danced to Charleston time.—C.S. (by permission of the *Theatre World*).

Pasqui and Peru.

A great feature of the humpsti bumpsti bar act which Pasqui and Peru, the famous gymnasts, whom you see here, will present in South Africa, is the yodelling of the two artists.

Both Pasqui and Peru are yodellers of considerable merit. This form of voice production is very uncommon, and the number of people who can yodel well is getting smaller and smaller. I had always thought that good yodelling was confined to the people who have dwelt all their lives in the Alps or the Tyrol—for these people are famous yodellers—until I heard Pasqui and Peru.



Pasqui and Peru.

Pasqui first started yodelling when he was in the army. One day a well-known yodeller, who was in the rank, started yodelling in the canteen. Pasqui immediately began to imitate him, and was surprised to find how well he could do it. After that he practised the art of yodelling, making a study of head notes and voice balancing, until now he can yodel any tune you can suggest to him. Peru, his partner, is equally gifted.

Both these artists are fond of all sorts of sports, though motoring is their chief hobby. Pasqui can play a phonofiddle, which is a kind of musical contraption with one string, and it is Peru's assertion that his partner can knock a tune out of an old tin can.

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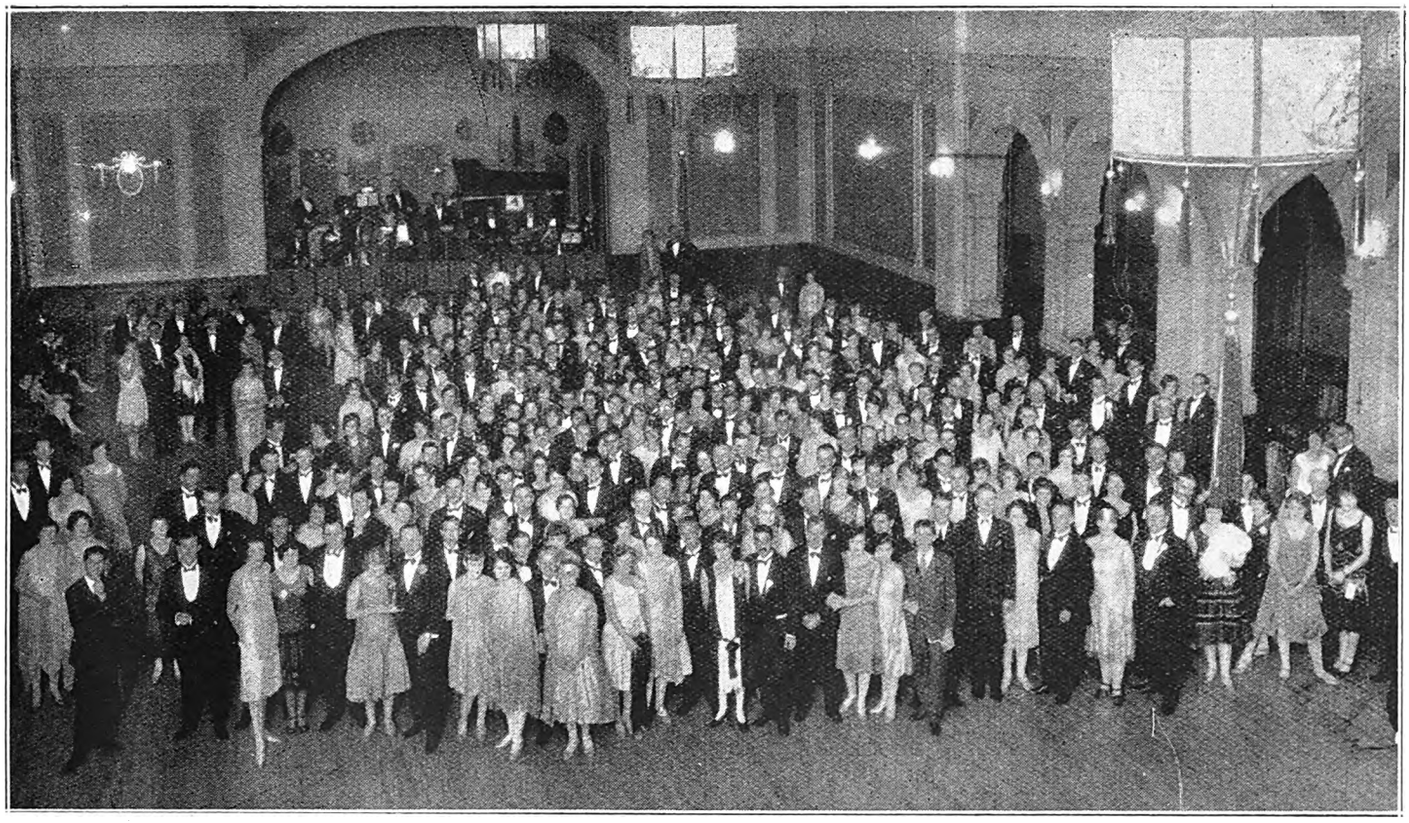

Flashlight photograph taken at the very successful dance given by the African Life recently in the Wanderers' Hall.
Photos: African Film Productions, Ltd.

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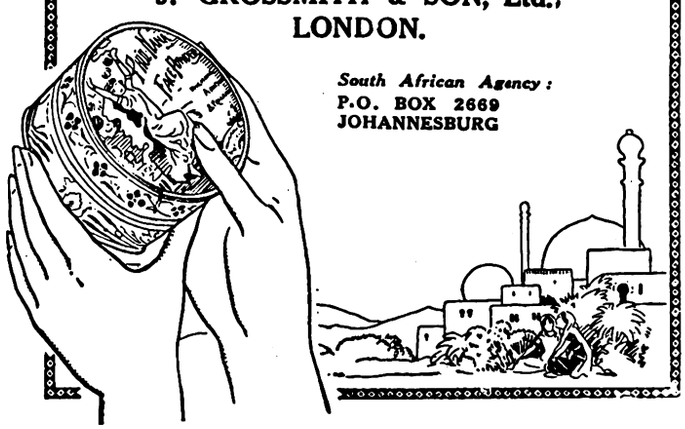

Ethel Revnell, at the Empire, Johannesburg.
Do you recognize her?

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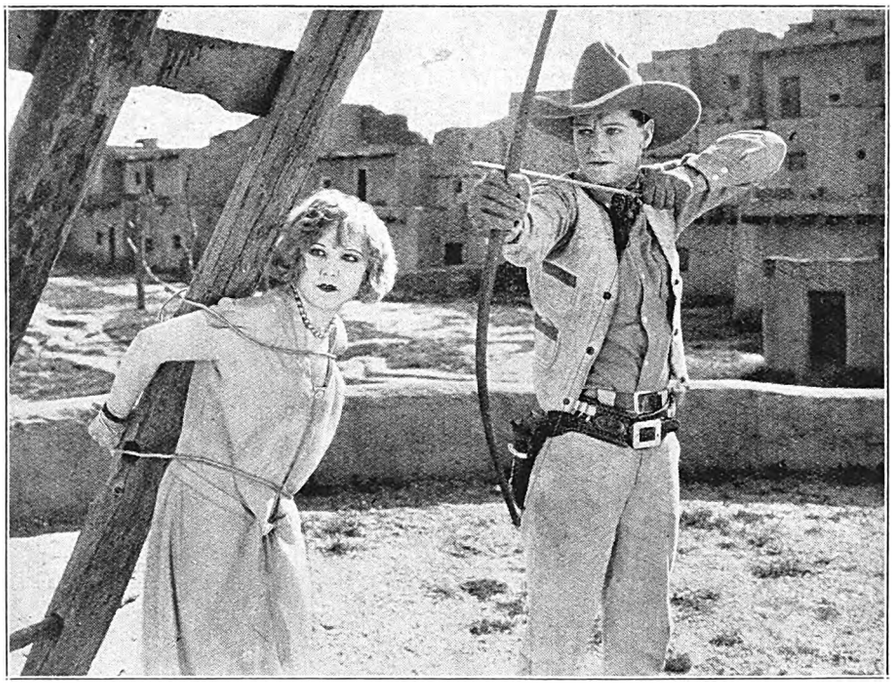

There are many thrilling moments in "Quicker th'n Lightning," at Wolfram's Bioscope, Capetown, on April 4th, 5th and 6th.

Madame Lipman, of the Yiddish Company, who, at the Standard Theatre, Johannesburg, are scoring such a success.

[*Photo: Jane Plotz.*

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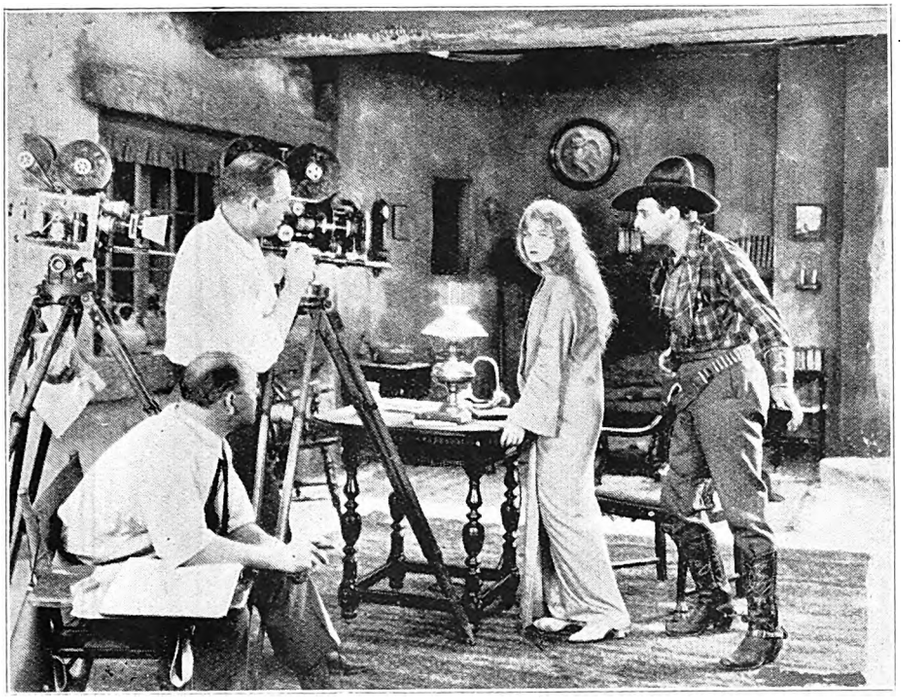

Conway Tearle, who plays "Stephen Ghent," and Alice Terry, who plays the rôle of "Ruth Jordan," being filmed in the first scene of the film version of "The Great Divide," which comes to the Grand Bioscope, Capetown, on April 4th, 5th and 6th.

"The Runaway," at Wolfram's Bioscope, Capetown, on April 7th, 8th and 9th.

"An unwelcome visitor" in "So This is Paris," which will be screened at the Orpheum, Johannesburg, on April 4th, 5th and 6th.

Natalie Kingston Studies Law.

Mary Pickford is director of a bank.

Ruth Roland is a real estate sub-divider.

Kathleen Clifford runs a flower shop.

Corinne Griffith is in the real estate business.

Constance Talmadge is manufacturing cold creams.

Pauline Garon has a dry cleaning establishment.

Bessie Love has a dairy up in Bakersfield, California.

Viola Dana and Shirley Mason have a marcelling shop.

Who said that picture stars aren't practical as well as artistic? Natalie Kingston is the latest to depart from cinemaland to commercialdom in her spare time from the studios. Natalie is studying law.

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Eugenia Gilbert, a rising star.

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Noelle Sonning, one of the principals in Mr. Arthur Bourchier's company.

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Racing Notes.

By "Observer."

The Newbury Cup, run on Saturday next, is the next overseas event to require the attention of cubicle holders and South African punters. After his bold showing in the Lincolnshire Handicap, in which he was beaten by a head, Orbindos should win.

Although the Easter Handcap, to be run at the Pony and Galloway Club's meeting of April 9, has been promoted to the dignity of an ante-post betting medium, it is not arousing any burning interest. Fred Murray holds a powerful hand with Adamah and Charlie's Bride, and the latter may prove the elect of a stable very strong in galloways just at present.

No fewer than 187 tickets were taken out on the winning double, Channel Isle and Goodwill, at Auckland Park on Saturday. By the time the club had deducted its commission and the division was completed, the tickets were worth only £7 8s. each. Backed singly, the two horses would have paid more than this.

So far, I have not heard of a single bookmaker who enjoyed Saturday's racing at Auckland Park. Somehow I fancy it was because five favourites won on end, and two of the other three winners were so well backed that the ringmen could see the bottom linings of their satchels, which are so worn that they need a covering of some sort.

Most of Mr. Henry Nourse's yearlings have been on the Rand for some time in their future training quarters, and the owner's pick of about half a dozen of these will be on view in the show ring, but none come up for sale. Of those to come under the hammer on Thursday, April 14, the first to arrive will be a large batch from Mr. Jack Herff's Lion Hill Stud. Those are due to arrive on Saturday and go straight to the show ground.

Following on the debacle a week earlier at Germiston, when the odds-on chance, Royal Record, was hopelessly left at the post, backers had a similar experience at the Park on Saturday. Strangely enough, it was a hot-pot that was the sufferer this time, Claudius II., and in the last race of the day. One facetious backer suggests that if such happenings are to become regular, he will favour the card being reduced to seven events.

Jos. Simpson declared another dividend on his assets, when he picked up a double at Auckland Park on Saturday with Cargire and Goodwill, neither of which can be showing any loss to their owner-trainer. W. Holme had the pleasure of steering the two winners from the Rosettenville stable, which is likely to have a say in the Autumn Handicap.

Unless there are a fair number of scratchings between now and Saturday next, it is difficult to imagine the field squeezing into line at the barrier for the Stewards' Handicap at Germiston on Saturday. No fewer than 38 were handicapped, and there is not sufficient room for this number. In the corresponding race on this course last month there were 26 runners, and the start was one of the most ragged we have seen at Germiston.

For some months past Scutifer has been on the Rand under the care of Fred Murray, and one hears that he has already found backing for the July Handicap. Scutifer is owned by the Durban bookmaker, I. Antonie, a name somewhat Mediterranean in flavour. In the meantime the gelding holds the engagement in the Autumn Handicap, and a run in this race might give us some idea of what the son of Chaucer—Dinner can do.

It is well over a year ago that Mr. A. H. Myers had a few words to say about the Auckland Park stewards after they had overruled an objection of his and confiscated his "fiver" deposit. The few words so upset the Park officials that they reported Harry, who, in consequence, came under the ban of the Jockey Club. Mr. Myers took the usual pledges that he would never again run a horse at the Park, but on Saturday he relented and was rewarded by winning the principal race of the day with Channel Isle, who, in accomplishing his mission, put in a wonderfully fine finishing run.

F. Butters, the new trainer for Lord Derby, has made a good start by winning the Liverpool Spring Cup with Schiavoni, who is an own brother to Tranquil, winner of the Doncaster St. Leger, in which she beat Papyrus. The Hon. George Lambton, who relinquished his position as trainer for Lord Derby at the end of last year, retains his connection with the Stanley House Stable as a general manager of the horses and all connected with it. And he has left Butters with something great to do to keep the stable up to the standard it has attained.

South African backers have got over the shocks of the first big English double, and with the successes of Priory Park in the Lincolnshire Handicap and Sprig in the Grand National they can at least claim to have done better than last year. Priory Park had a goodly following locally, and Sprig was favourite for the National. Books says that they lost over both races, but then, poor fellows, they win so seldom, or at least say they do, that it would be altogether out of place to sympathise with them too deeply here.

Adhering to the promise he made whilst on the Rand at Christmas time, Mr. S. B. Joel has shipped Cross Bow, Glen Albyn and Crushed to South Africa. Ordinarily, Glen Abbyn and Crushed would be regarded as very likely and useful winners, but they are overshadowed by Cross Bow, who last year won the Royal Hunt Cup under topweight, 9st. The mission of the five-year-old son of Gay Crusader—Popinjay is the £6,000 Summer Handicap at Turffontein, and No. 1 saddlecloth has already been set apart for him. He is by far the best class horse we have had sent out to us, and after the close of his racing career in these parts, he will make an invaluable acquisition to the ranks of our stallions. That is provided he is not "returned with thanks" to England after having cleaned up all the big stakes in South Africa, a thing he is likely to do if he strikes anything like his best three- and four-year-old form.

Saturday's card of eight events at Germiston takes an additional interest from the fact that several Autumn Handicap candidates are engaged in the chief race. Recent history tells us that the form is dreadfully unreliable, but even so, we always flatter ourselves that it will not always be so. The double tote is to operate on the fifth and sixth races on the card, which this time are the April Handicaps (C) and (D), run at 3.25 and 4 p.m. respectively. The following should run well:—

12.55 p.m.—Maiden Handicap. Seven furlongs.
1, Ealing; 2, Alexandra; 3, Svedsker.

1.35 p.m.—Trial Handicap. Nine furlongs.
1, Red Falcon; 2, Flying Colours; 3, Cardinal's Queen.

2.10 p.m.—Stewards' Handicap. Five furlongs.
1, Canary; 2, Cataract; 3, Eastern Potentate.

2.45 p.m.—Germiston Handicap. Nine furlongs.
1, Francois; 2, Vitry; 3, Channel Isle.

3.25 p.m.—April Handicap (C). Five furlongs.
1, Nathan; 2, Luna II.; 3, Brown Lily.

4.0 p.m.—April Handicap (D). Six furlongs.
1, Track; 2, Warbler; 3, Better Land.

4.35 p.m.—April Handicap (B). Six furlongs.
1, Incomparable; 2, Euphrosyne; 3, Costly.

5.10 p.m.—April Handicap (A). Five furlongs.
1, Claudius II.; 2, Royal Record; 3, Kherifend.

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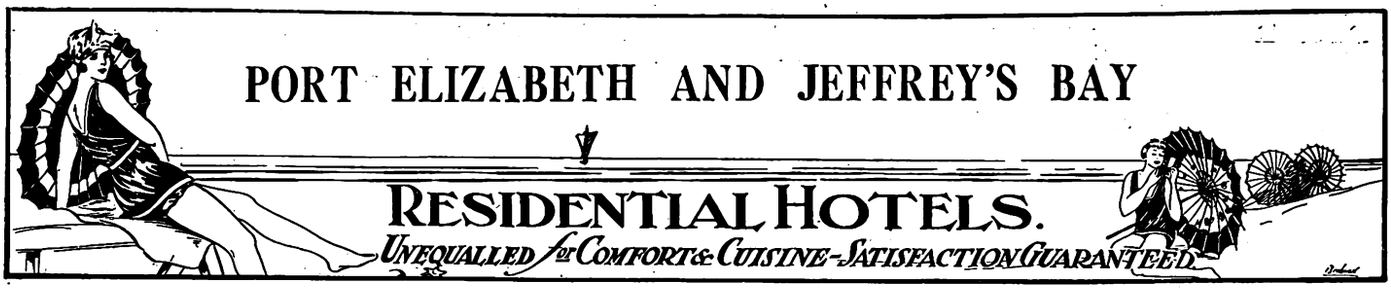

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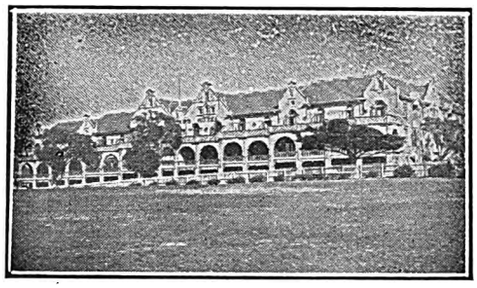

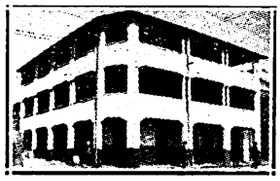

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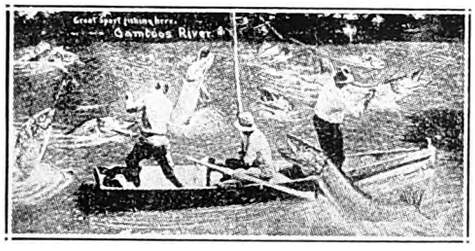

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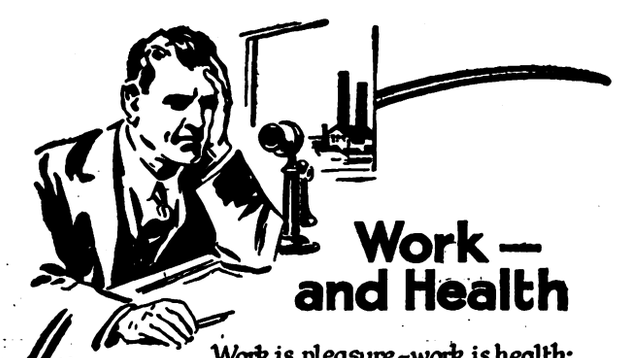

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Camera Studies by LEON LEVSON are acknowledged.

S.A. PICTORIAL

STAGE & CINEMA

VOL. XX., No. 610] JOHANNESBURG, APRIL 6TH, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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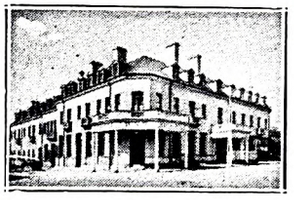

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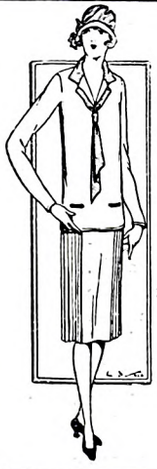

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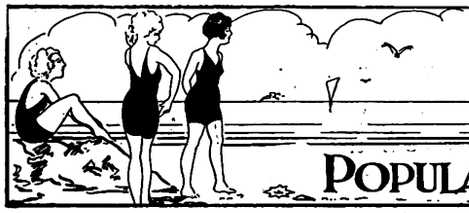

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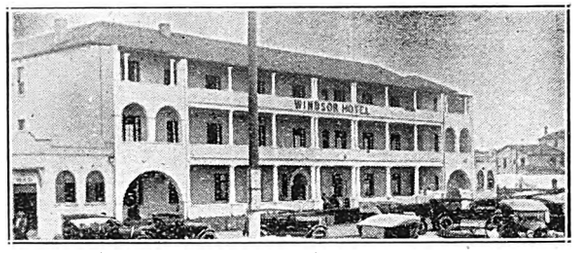

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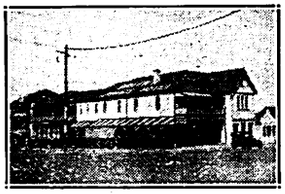

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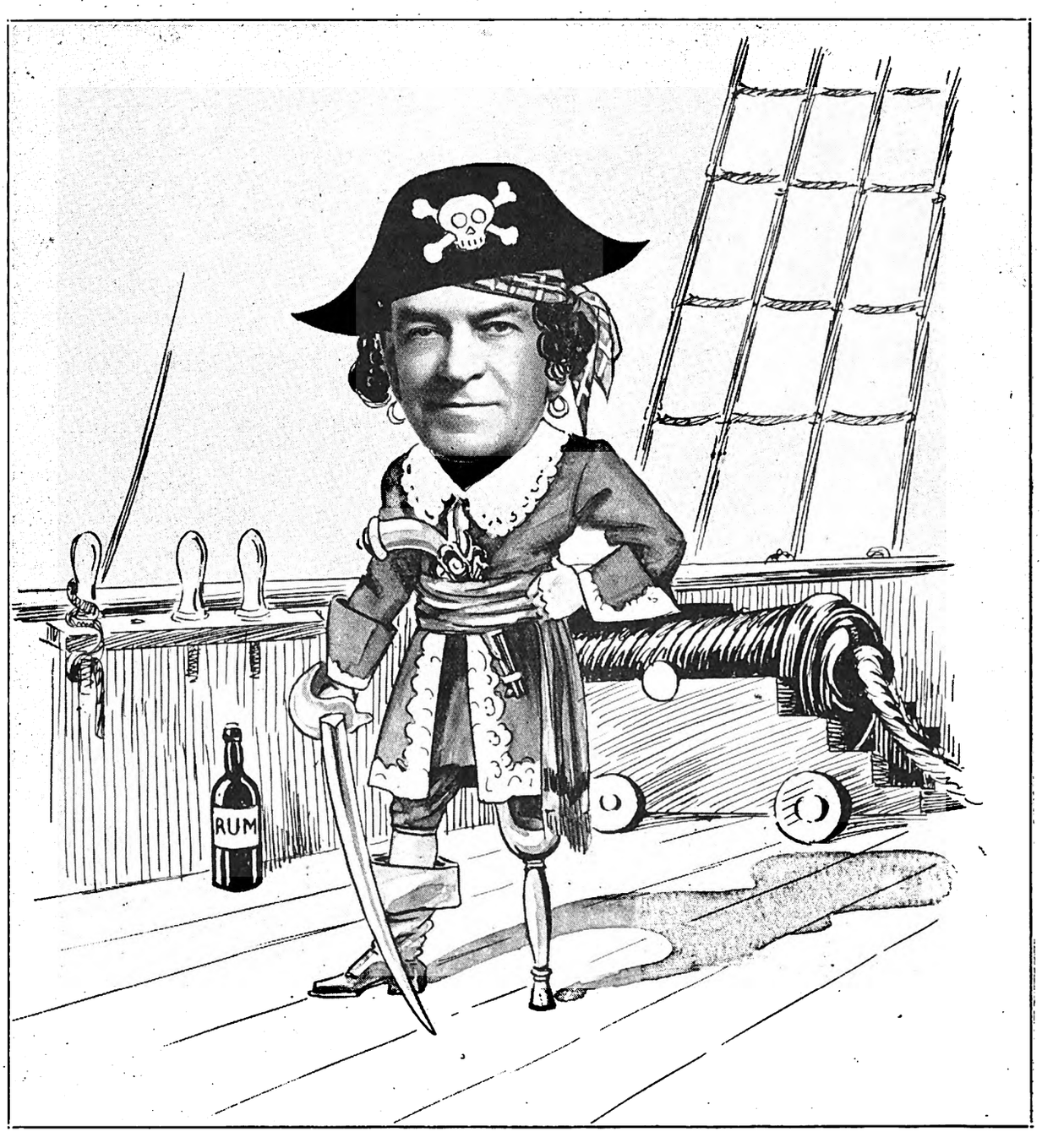
VOL. XX. No. 610. WEDNESDAY, APRIL 6TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



"Treasure Island in the offing."

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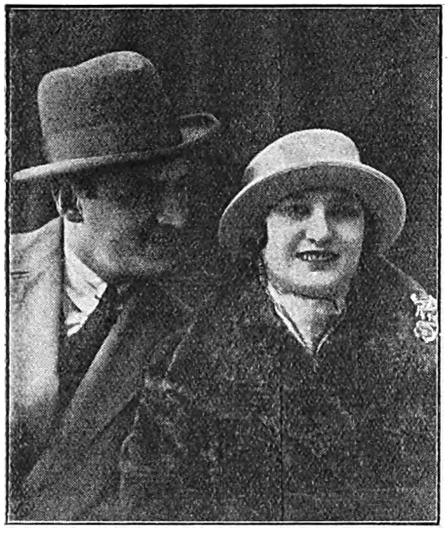
Fine Work by Yiddish Players, Operettas and Melodramas.

The packed houses at the Standard Theatre during the three performances last week of "Bar Kochba," the famous Jewish opera, gave a definite indication of the great appeal which this masterpiece still has for Yiddish audiences. This is remarkable, inasmuch as it is thirty-five years since the opera was originally produced by its creater and composer, Abraham Goldfaden.



Paul Breitman and Vera Kanevska (Mrs. Breitman).

Listening to the unfolding of the fine historical story of "Bar Kochba," associated with the beautiful blank verse of Goldfaden was a delightful experience. One realised the greatness of this work, and also the reason why "Bar Kochba" will remain one of the attractions of the repertoire of any Yiddish theatrical company.

Ruth Rene rose to great heights in the character of Dinah. She demonstrated again the possession of a really fine soprano voice, and she also showed the benefits of very fine operatic training. In her the New Yiddish Theatre Company has indeed a great musical asset, and the management is wise in only engaging her to appear in operas in which there is for her a great singing part.

The work of Paul Breitman as "Bar Kochba" was adequate indeed, and he looked every inch a hero of old Israel. It was pleasing to note the splendid way in which Adolphe Teffner, the juvenile comedian of the company, was able to hide himself so well in the character of Papus—the man who, through jealousy, brings about the ruin of "Bar Kochba." Teffner's make-up in this part was a masterpiece, and his general characterisation of a villain in Roman times was most creditable, and demonstrated the remarkable versatility of this gifted young actor.

The characterisation of Reb Eliezer, an old Hebrew patriarch, by Morris Lipman was also a fine piece of work, and the scene in which he is stabbed to death by "Bar Kochba" was a very moving one. Mr. David Baigleman, the musical conductor, got the very best out of his orchestra, and also did quite well with his chorus.

On Monday night the Yiddish players produced "The Masquerader," a melodrama of modern Jewish life in America. This proved to be a very interesting production, and gave opportunity for the players to shine again in straight drama, although, of course, there were a number of songs and dances dispersed throughout the performance. Yiddish theatrical audiences, while they are prepared to keep at the side of the distressed heroine and gnash their teeth at the heartlessness and cruelty of the villain, still like to have a song or dance interspersed with the sorrow of the proceedings.

On Friday evening a bright operetta entitled "Chatzkel Kolbonik" will be produced. This operetta is still running in New York and being played to crowded houses in the Jewish centre of that great city. "Chatzkel" is one of the brightest of modern Yiddish characters, and the operetta gives great scope to the members of the company for bright singing and dancing. It is a play that should bring a big audience to the Standard Theatre on Friday evening, and to those who come an enjoyable evening can be assured in advance. Vera Kanevska will take the leading rôle of "Chatzkel."

D.D.

Sacred Concert.

On Sunday, April 17th, at 8.45 p.m., there will be a sacred concert in the Standard Theatre, the artists being the members of the Yiddish Company. Popular prices will be charged and the items will appeal to everyone, irrespective of creed.

The Late Tom Nesbitt.

It is with the deepest regret we have to record the death of Mr. Tom Nesbitt, the "Dr. Livesey" of "Treasure Island," which occurred with tragic suddenness on Thursday last (March 31st). Although Mr. Nesbitt had only been a few weeks in Africa he was universally beloved by all with whom he came in contact.

He was the brother of the well-known Cathleen Nesbitt, who is one of England's delightful younger actresses.

He made his name in such plays as "Mary Rose," in which he played Simon Blake, the young lover, and afterwards the middle-aged husband of the elusive child who is lost on the island; also in "Secrets," "The Faithful Heart," and "The Way Things Happen."

A great deal of his experience was got in America where he starred with Ruth Chatterton, a well-known American actress, and Margaret Lawrence, who is equally famous in that country.

In "Carnival" he played with Elsie Ferguson, that ever-adorable actress of stage and screen. He was also the young man in "Outward Bound" in America.

His London successes included "Anyhouse," in which he played the Uncle from East Africa, and was the biggest success of the evening, "Little Miss Bluebeard," "The Monkey Talks," "Conflict," Tchekov's "Ivanov," and "The Hottentot."

We extend the deepest sympathy to his widow and children.

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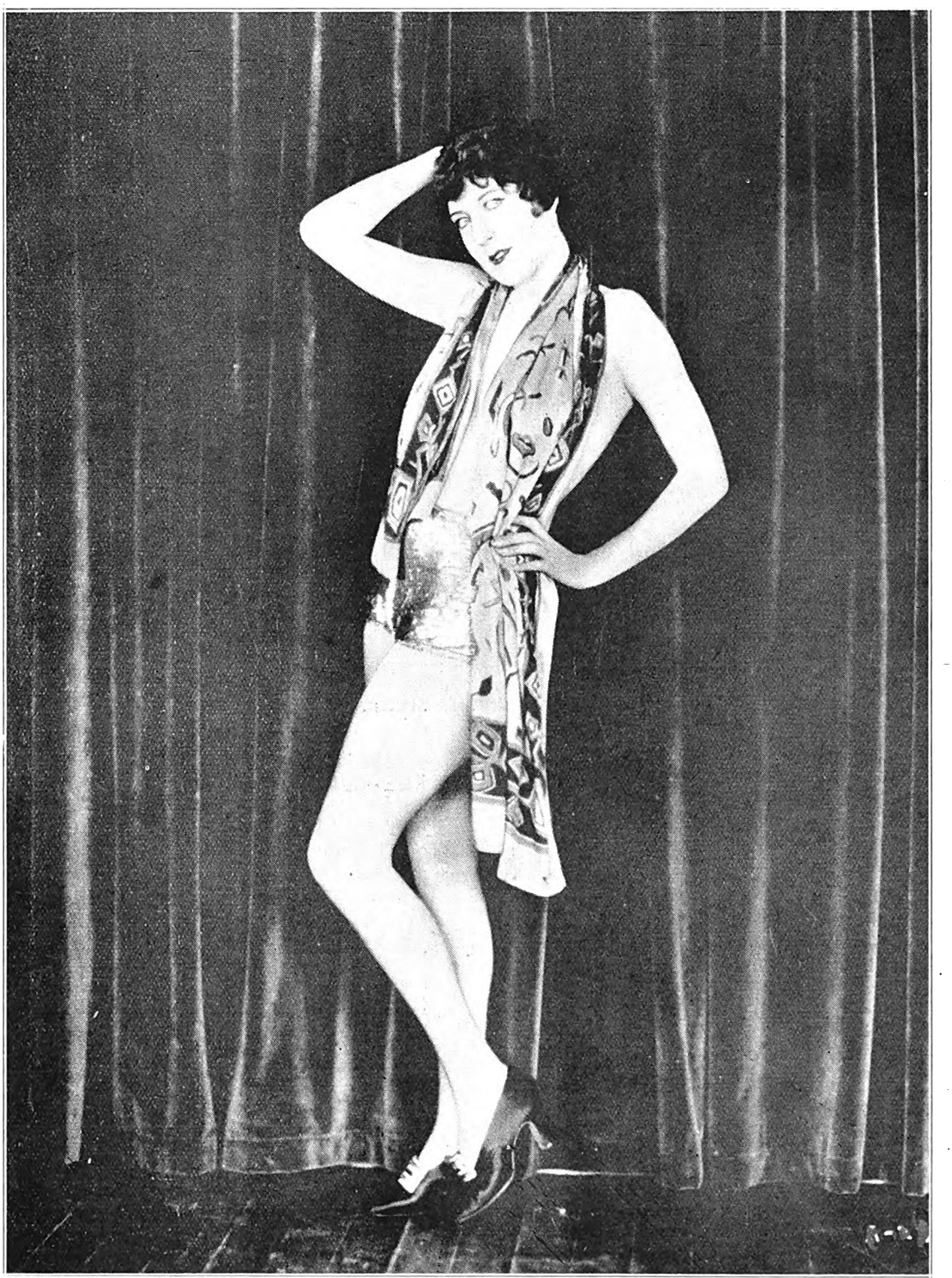

Yola D'Avril.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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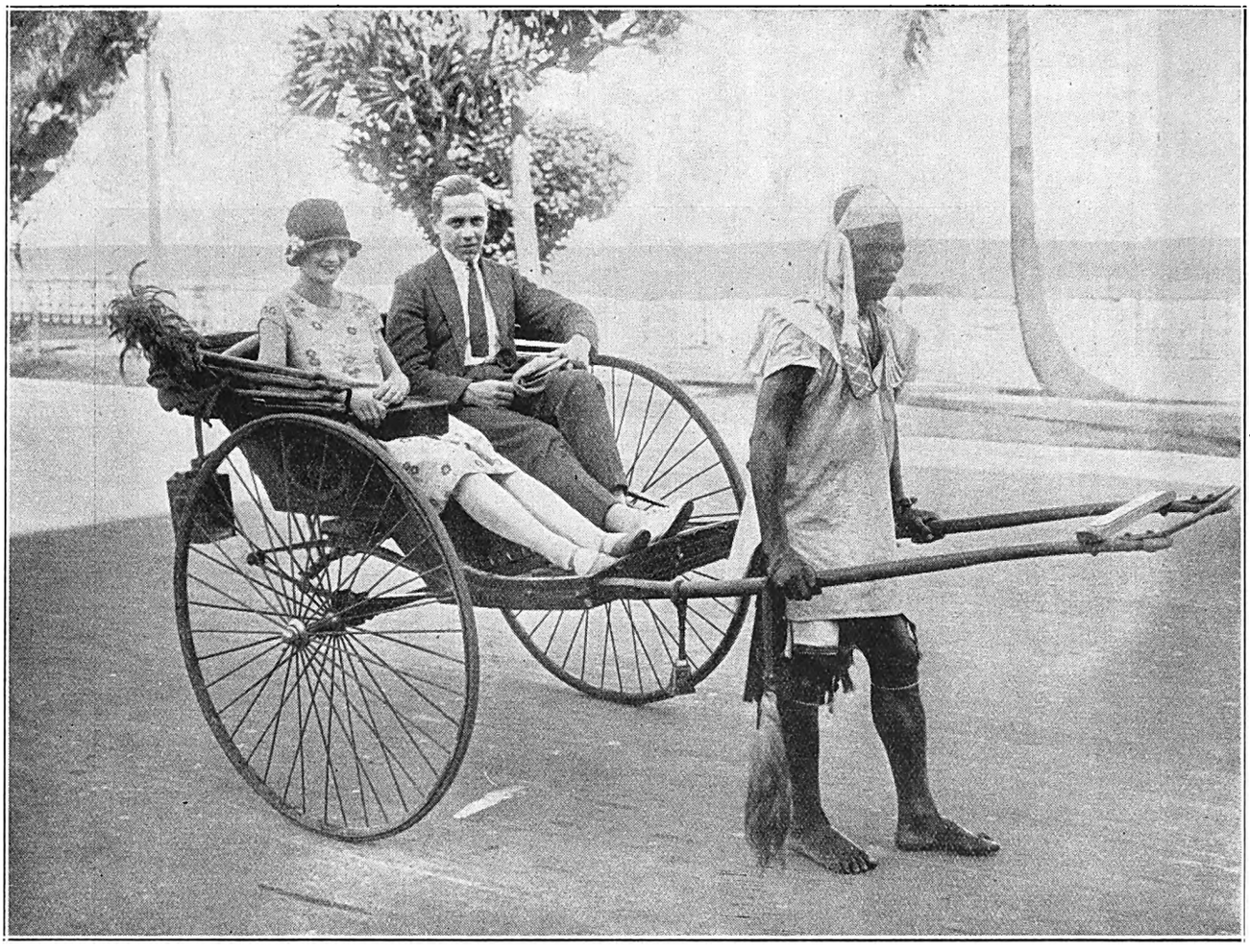

Deren and Yvette.

[*Photo: Monochrome Studio, Durban.*

Deren and Yvette.

You know the fairies, who, in frilly gauze skirts and crowns on their heads, stand on the top of every self-respecting Christmas tree? Well, think of them and you will have some idea of what Yvette, of Deren and Yvette, is like. She is a very tiny person, and most fairylike in movements. She has dark brown curls and a ruddy complexion, which at first makes one think that she comes from a southern country, say South America or Italy. But, no, she is an English girl, and her partner, Deren, hails from Belgium.

It is fortunate that Deren speaks English, for Yvette has not, as yet, any knowledge of Flemish. These two will open in "Mercenary Mary," at the Empire, Johannesburg, on April 11th, in a unique dancing act. They are probably one of the youngest turns in the theatrical profession. Neither has grown enough to be blasé or bored, and they tackle everything that comes in their way with a most vital and refreshing enthusiasm.

Their ambition has no limits. Yvette, according to herself, is a Pavlova in the making, while Deren, I am sure, has no doubts that he will one day be able to take the place of Wozikovski in the Russian Ballet. They are so full of vigour, these two young people, that I have not the least doubt of their someday achieving their aim.

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Colleen Moore would like to play in a motion picture, some day, that would give her an opportunity to take advantage of the athletic or technical skill she has acquired in some previous production.

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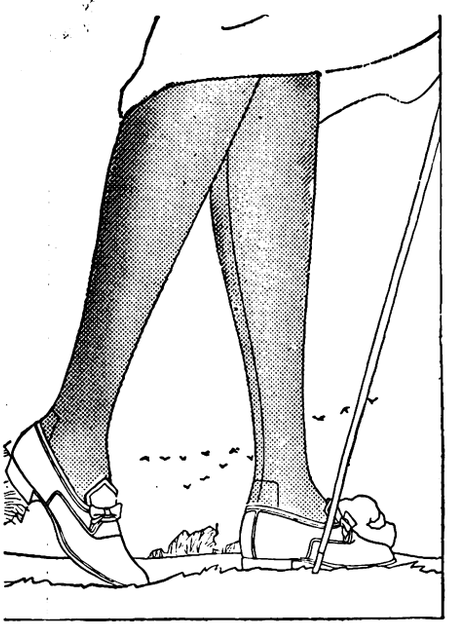

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George Jackley.

Theatregoers will remember the name of George Jackley, the well-known London comedian, who has already made two trips to South Africa in the years 1914 and 1921, and will shortly be again appearing in South Africa.

What a marvellous voice this comedian has! He can play upon it with as much versatility as that used by a clever violinist. He will sing a new collection of ballads, delight you with fresh burlesques, topical speeches and gags. One might almost say that Mr. Jackley had been born on the stage, as he comes from an old stage family, his father being Nathan Jackley, the well-known acrobat.

George started his varied career in a circus at the age of eight, and in the ring he tumbled and clowned, took part in Dick Turpin's famous ride to York, learned to do acrobatic feats on trapezes and on hanging rings, to gag wittily and swiftly, to dance eccentrically, and to juggle. Thus he was well equipped for his future career on the stage.

First of all he became one of the Jackley Trio, his father and brother forming the rest of the act. Later, he and his brother did a double act, and now George Jackley stands alone. He has given up acrobatics. "I haven't turned a somersault for years," he says, "and I don't know that I care to try now. But I still do eccentric dancing, and I hope I am not unduly conceited when I say that I have not lost my early flair for cross-talking and burlesque. As for juggling—well, my hand has not lost its cunning in that direction." And here, to back up his assertion, Mr. Jackley tricks with his hat and walking-stick.

George Jackley has been in no less than twenty-three consecutive pantomimes, in which he has played every part except that of Dame. "Like pantomime? I should say I do," he says. "It offers more scope for any talents a comedian may have than that given him by the music-halls. Apart from that, it is a break in the music-hall routine, and it is nice to be acting with one's fellow-artists instead of amusing an audience on one's own."

Mr. Jackley remembers with keen pleasure his last two trips to South Africa, and remarks particularly on the comfort of railway travelling in this country. Fishing is his delight, and he tells with gusto how he caught a twelve-pounder fish one day in Maritzburg.

The Royal Welsh Male Choir.

When the Royal Welsh Male Choir arrive at Maritzburg on April 12th, they will bring with them a programme of solos and part-songs that could hardly be bettered. The Welsh contributions to the programme are the famous "Men of Harlech," "Ar hyd y nos," which translated into English means "All Through the Night"; "Cadben Morgan" and "God Bless the Prince of Wales" in Welsh. Ireland will contribute "Killarney" and "Dear Little Shamrock," while Scotland adds beloved "Annie Laurie." New songs incorporated in their programme since their last trip to South Africa include a stirring part-song called "Crossing the Plain," "Fallen Heroes" and "Excelsior." There will also be old favourites such as "The Italian Salad," that delightful flight of musical humour; "Timbuctoo," another well-loved chorus, and "Call John." Best of all, there will be two haunting Welsh lullabies—lullabies which have been sung over every Welsh cradle for many years. One is "Coosg," which being translated means "Sleeping," and the other "Y Gariad Gollwyd," which means "Lost Love." Last, but not least, there is a beautiful modern song called "Through Eastern Gates." With a programme like this, one cannot wonder that everywhere the Royal Welsh Male Choir goes it is received with the most enthusiastic acclamation.

They remain at Scott's Theatre until the 14th. On April 15th they will sing at the Theatre Royal, Durban, until the 20th.

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S. Kupferberg.

M. Lipman.

Mr. Kathan.

[*Photos: Jane Plotz.*

Some of the talented members of the Yiddish Company, at the Standard Theatre, Johannesburg.

Sammy Shields.

The singing of an old Scotch song, which is beautifully called "The Lass on Richmond Hill," was the means of getting a little boy of ten a gold medal and of sowing the seed of theatrical ambition which has now blossomed into the genius of Sammy Shields.

He is known in Britain as the sporting comedian, as most of his songs are about cricket and football. He is making his first trip to South Africa, and looks forward with great enthusiasm to seeing football and cricket played there, and to play golf himself.

Here is a sporting story which he told me with that inimitable wit that characterises all he says. "Charles Naughton, of Naughton and Gold (they are, I believe, known to South Africa) and myself are both Queen's Park (Glasgow) football supporters. The Queen's Park are amateurs and, naturally, do not get the same training as professional teams. Naughton and myself went to see them play the Glasgow Rangers while we were both playing in that city. The Rangers were beating our favourites hollow, and Naughton, turning to a Rangers' supporter standing next to us on the stand, said, 'What the Queen's Park want is stamina.' 'Stamina?' said the Rangers' man. 'We could beat your team if they had ten Staminas!'"

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General Manager.

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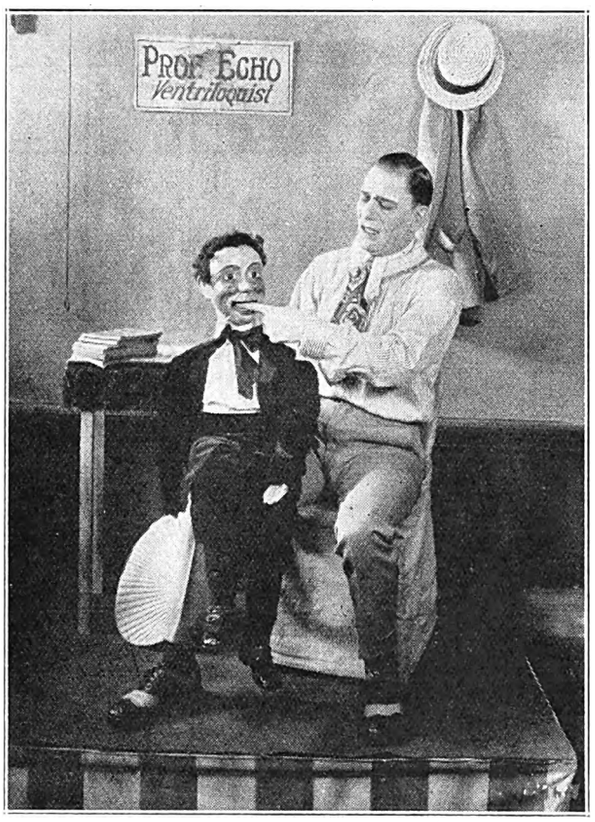
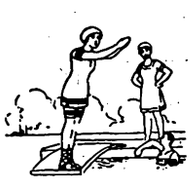
The Unholy Three.



Lon Chaney as the ventriloquist.

Rosie feels a trifle shy.



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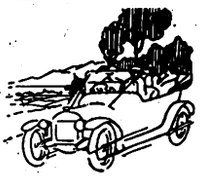

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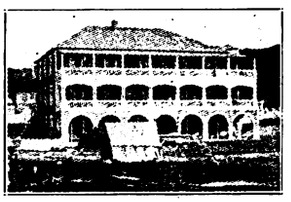

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The trio cover up their misdeeds by running a bird and animal store and succeed in escaping detection after each crime until two of them murder a wealthy club man while looting his home.

After shifting the blame on another, they flee to the mountains. Fearful of the strength and cunning of his confederates, the ventriloquist brings a powerful gorilla with him for protection. How the gorilla fulfills his mission, how the innocent culprit is defended by the agency of an unknown voice at the trial, how the mystery is cleared up, brings the picture to a thrilling, satisfying end.

The cast contains such celebrities as Lon Chaney, Mae Busch, Matt Moore, Victor McLagen, Harry Earles and Mathew Betz, some of whom you see in the accompanying pictures.

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Vera Patlansky, A.C.T.L., who, with Marjorie Hamilton Evans, gave a delightful elocution recital in the Selborne Hall on March 31st, in aid of the B.E.S.L. Miss Patlansky is one of Johannesburg's best elocutionists and has taken many medals and prizes.

[*Photo: Jane Plotz.*

Ernest Hastings, "the man at the piano," opens at the Tivoli, Capetown, on April 13th.

[*Photo: Jane Plotz.*

Susan Lee.

Susan Lee, who is at the Empire, Johannesburg, has a good deal to say on the agonies of a harpist. "I love my harp," she says, "but few realise what an anxiety and expense it is to travel one about. Apart from heavy railway dues, many half-crowns disappear in enlisting the sympathy of porters and luggage-men with a 'Please don't bump her; she's very sensitive.' During the war one such bump cost me thirty-seven guineas, and prevented me from joining my sister who was then in Canada, for the harp had to come to England for repairs. Six months later we met at Montreal and gave a concert at the Ritz Carlton without five minutes' rehearsal. I don't know which of us felt the most thrilled—Jane, Susan, or the harp!"

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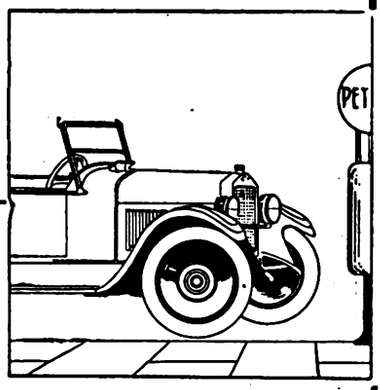

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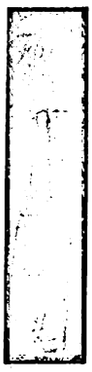

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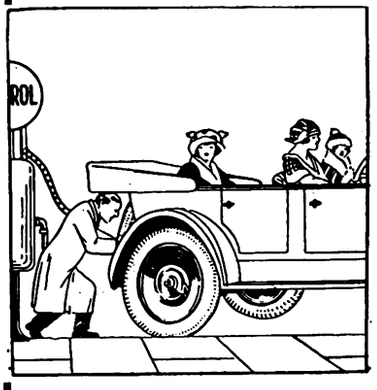

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Vaudette, Bloemfontein.—(Full week.) Lee Sisters, Kiraku Brothers.

Apollo, Germiston.—Hind Sisters and Revel.

Empire, Brakpan.—(Friday and Saturday.) Willie Smith.

His Majesty's Theatre, Johannesburg.—Arthur Bourchier and company in "Treasure Island."

Standard Theatre, Johannesburg.—The Yiddish company in an extensive repertoire of plays.

Aileen Pringle.

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"The tap, tap, tap of blind Pew" (Arthur Bourchier).

[*Photo: Jane Plotz.*

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Frances Dillon, who is the comely landlady, "Mrs. Hawkins," of the "Admiral Benbow" Inn, in "Treasure Island."

[*Photo: Jane Fiotz.*

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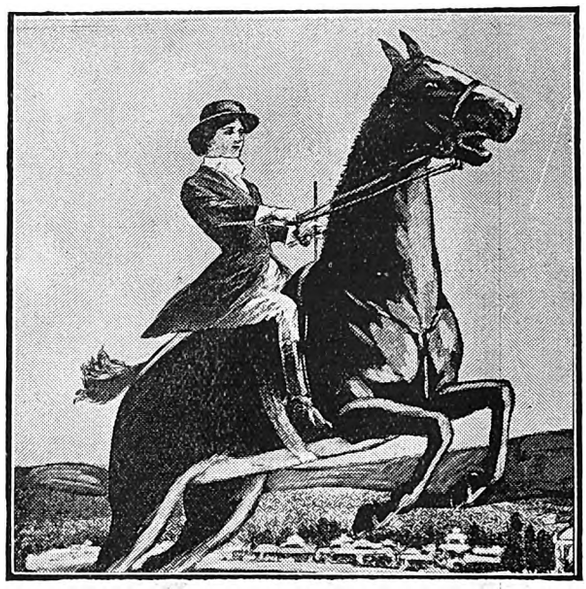
Poppins Saloman, a young Johannesburg dancer, who has just returned from a trip to Europe, during which she danced with the Pavlova Ballet and gained much applause.

Harold Lloyd in "Why Worry," to be screened at the Grand Bioscope, Capetown, on April 11th.

RAND EASTER SHOW



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ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

Guy Bates Post.

[*Photo: Jane Plotz.*

Dorothy Brunton.

On April 11th, at the Opera House, Capetown, will be introduced to "Leah Kleschna," "Leah," the girl crook, the child "who was afraid," and to the dignified Deputy who believed in the good in all of us. It is safe to say that the season will be a triumphant one for Guy Bates Post and for "our" Dorothy, the girl who is as much beloved in South Africa as we know her to be in Australia, for both have rôles which suit them immensely. And, watching "Leah Kleschna," one hopes that peace will come to each of us, if it is only in the lettuce fields.

Eve and the Serpent.

"M.H.," writing from Paris, says:

Reptile skins of every possible kind are called into the sartorial service. The boa-constrictor comes first, and coats, hats and bags are made of this skin, as well as innumerable decorations of both coats, afternoon and evening frocks. The water-serpent is also used for coats, and besides this, there are innumerable imitations of serpents as non-existent as the sea-serpent. It is partly the colouring and partly the pattern of snakeskin, real or imitation, which forms its attraction. So far has it gone that leopard is seen no more, while lizard and crocodile are completely out of fashion, except when imitated in white silk or velvet.

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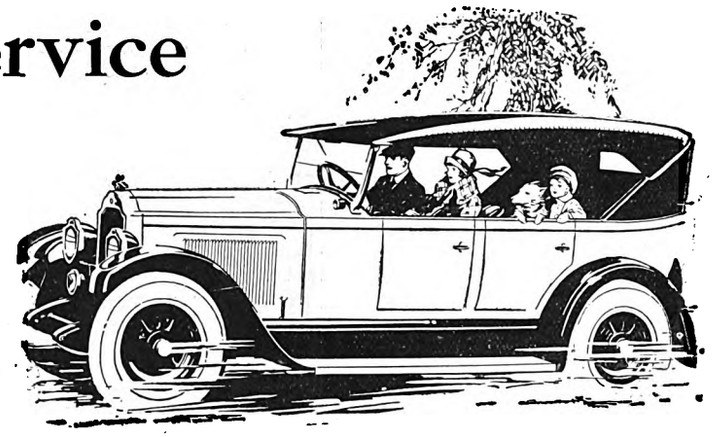

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DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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Leicester Square.

A Subscription Theatre.

The Forum Guild, a new subscription theatre, of which I have told you, produced its first play the other night. This was "Cocks and Hens." The play was so good that one was disappointed that it was not just a little better. But, as it gave us a chance of seeing Hilda Trevelyan again, and of watching a marvellous piece of acting on the part of Ernest Thesiger, we cannot cavil at it.

Acting in "The First Year."

This photograph is the latest portrait of Wilfred Shine, of whose fine acting in "The First Year" I told you last week. This play is now one of the most popular in town, and in order to give other artists who are working in London a chance of seeing it, the company will act the play at a midnight matinee this week. The curtain will go up at 12 o'clock midnight, and the audience will consist largely of members of the theatrical profession. Midnight matinees, although not unknown in London, are very rare. Actors and actresses flock to them, as they often form their only chance of seeing other plays. "The First Year," as I have already mentioned, will shortly be produced in South Africa by Percy Hutchinson's company.

Wilfred Shine.

At the Lyceum.

Well, Pauline Frederick's première at the Lyceum has come and gone, and she has won a triumph greater than anybody expected. On the first night, the inhabitants of the gallery and the upper circle apparently went mad. At the end of each act they waved and shouted, clapped, and stamped their feet. They even wept and cried half-articulate sentences to the bowing star. Miss Frederick, herself, seemed to be deeply moved, and I think that the agitation which was due to her roaring reception prevented her from using her emotion in her part.

The Influence of the Films.

One saw in her performance the influence of the films on a dramatic artist. Pauline Frederick was, of course, once very well-known on the dramatic stage before she ever became a star of the picture world. But long years of film-making have left their mark. There is a tendency to act simply with her eyes and facial expression. I thought she was better as the old woman, at the end of the play, than the young and flighty "Jacqueline" of the first act I hope, however, to see her play "Madame X" again, when the enthusiasm of the gallery and the upper-circle has cooled somewhat, and does not reflect itself in Miss Frederick's acting. At the end of the play on the first night, the audience surged round the stage door like a great sea, crying "Pauline, Pauline, come out to us!" However, the star, being worn out with adulation, left by another entrance.

"The Blue Mazurka."

This rather wistful little lady is Billie Hill, who does so much to make "The Blue Mazurka" the success it is. In her hands, and in those of her partner, Clifford Mollison, lies most of the comedy of the show. These two form excellent foils for each other, and dance simultaneously with great effect. Playgoers who remember her past success and infinite charm are very glad to see Billie Hill back again on the London stage, which has missed her for so long. "The Blue Mazurka" continues to put up the "House Full" sign every night, and it looks as if Daly's will be its home for a very long time.

Billie Hill.

Constant to the "Nymph."

The public is proving very constant to "The Constant Nymph" at the New Theatre. I hear it rumoured that this very excellent and effective play is shortly to be made into a film. The producer will be Basil Dean, who produced the stage representation, and at present there is much heart-burning in connection with the choice of an actress to play the part of the film "Nymph." I hear also that Basil Dean and the author of "The Constant Nymph," Margaret Kennedy, are writing another new play together.

At last we are promised a new musical play. This is "The Vagabond King," which comes from America. It will be played by a cast of picked English artists and will be played in Manchester previous to its production in London.

P.T.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

"Have a cigar."
[Photos: African Film Productions, Ltd.

When "Mercenary Mary" comes back to the Empire, Johannesburg, on April 11th all will be fun and laughter. Above you see three familiar faces, "Jerry" (Hal Collins), "Harry Webster" (Bert Lee), and "Cwis" (Horace Kenney).

Ruth Taylor.

At Benoni.

On April 11th don't fail to see Nat Mills and Bobbie, and the Three Elysees.

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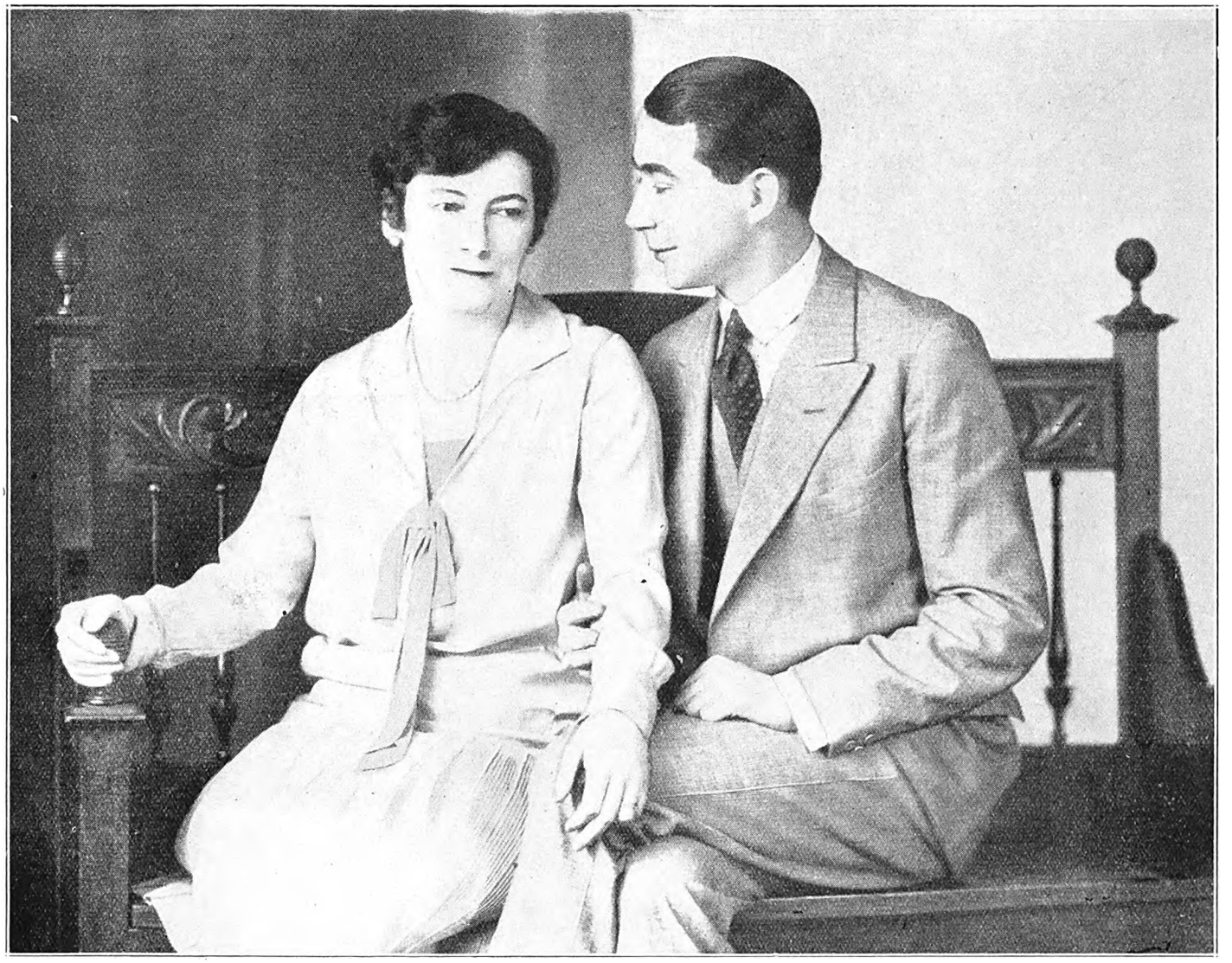

Mr. and Mrs. Lionel Falck. Mr. Falck is general manager for Mr. Arthur Bourchier, and is also his brother-in-law. Both Mr. and Mrs. Falck are well-known members of the theatrical profession.

[Photo: Jane Plotz.

A scene from "Whispering Smith," at the Grand Bioscope, Capetown, on April 14th, 15th and 16th.

"The Shepherd King."

There is a prologue to this marvellous photographic epic, "The Shepherd King," coming to the Alhambra, Capetown, on April 11th, showing the exodus of the Children of Israel from Egypt to Palestine. Passing in front of the Pyramids and the great Sphinx of Gizeh are thousands of people with their camels, horses , mules and sheep.

The value of filming a story of the magnitude of "The Shepherd King" on the exact sites described in the Bible can be seen in the matchless natural atmosphere which surrounds the thrilling dramatic action of the film. No studio setting could approach the historical sites selected in Egypt and in the Holy Land.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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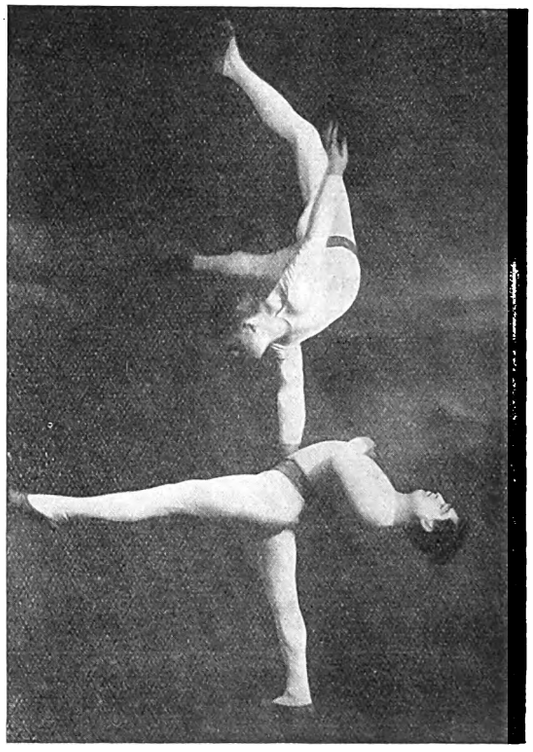
"Dame Twankey" (Teddy Stream).

When "Aladdin" comes back to Johannesburg, and will be staged at special matinee performances only at the Standard Theatre on Tuesday, Wednesday, and Thursday, April 12th, 13th, and 14th, there will be no more popular person than "Dame Twankey" (Teddy Stream).

The Three Kiraku Brothers.

From Japan, that land of cherry blossom and snow-capped mountains, even from the lower slopes of Fugi Yama herself, have come three excellent variety artists. These are the Kiraku Brothers, who will present an act of extraordinary versatility and interest at the Vaudette, Bloemfontein, on April 11th.

Each one of these brothers is an acrobat of considerable power and resource. Like most people who hail from Japan, they are excellent wrestlers, and again, like most



Two of the Kiraku Brothers.

Japanese, they have steady eyes and steady hands, two things which are necessary to a gymnast.

As they all three came to England when very small boys, the Kiraku Brothers have had about twenty years in which to become familiar with Western ideas and Western languages. They speak English perfectly, and also French, while their German, Spanish and Italian is sufficient to enable them to travel about with perfect ease on the Continent, and to carry on conversations with the natives of whichever country they happen to be in.

The hobbies of the Kiraku Brothers are entirely Western. They are all three ardent fishermen and keen billiard players.

However, they do not allow the East to slip entirely from their thoughts, for when the brothers are alone they always speak in the Japanese language.

Though none of them are very tall, each one has the strength of a young Samson. Beware how you shake them by the hand, for they will give you a grip that is like a momentary vice.

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The Marion Morgan dancers, who are starred in many big films.

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Racing Notes.

By "Observer."

On Sunday morning next the annual informal parade of yearlings takes place on the Show Ground. If you want a ticket of admission, get it from the offices of the Show people, as the auctioneer, Mr. H. J. Cook, has nothing to do with this part of the business any more.

Mrs. A. Adkins, who hails from Pretoria, was the only owner to collect a double at Germiston. This was with Wedding Veil and Euphrosyne, and the ring say that the victory of the latter was the most confidently expected of the day. There are times when Euphrosyne seems fairly useful.

Jack Gard, who does not offend so very often, served up two hot favourites at Germiston on Saturday. Save that he proved himself a "yaller dawg," no excuses can be made for Claudius II, but Winston was dreadfully unlucky to lose. The latter is a sure winner in his class next time the stable bets.

George Marcus, who recently removed his team of twelve horses from Capetown to Durban, arrived in time to attend the funeral of one of them. This was Little Creole, who slipped upon the tram line and sustained fatal injuries.

Despite the rain, of which they have had an abundance in those parts, the improvements on the Durban course have been made at such a pace that most of them will be ready for use at the Easter meeting, and completed altogether by the time the Durban July Handicap comes along.

On Saturday last, the first of the yearlings for the Show and sales arrived. These took the shape of a draft of fifteen from Mr. Jack Herff's Lion Hill Stud, of which the colt Inventor, by Silverpoint—Patent, has already attracted the notice of critics.

Vitry, winner of the Germiston Handicap last Saturday, is a half-brother to Intervention, a sound staying mare raced on the Rand last year by Mr. Jack Gard. Vitry also stays well, and had he not been a high couraged little gelding he would not have beaten Edible. Of those he beat on Saturday, Vitry will meet them all on so much worse terms in the Autumn Handicap, that his chance of repeating the victory was anything but enhanced.

Myer Browse put one across the Durban people on Saturday. This was at Clairwood after Flume, in which he has a partnership interest, was beaten by Irish .Spring Noticing that the jockey on the latter dropped a small piece of cloth and omitted to weigh in with it, Myer lodged an objection, under Rule 119, which was upheld. The owner of Irish Spring was given leave to appeal, and the matter is to be decided by the Executive Stewards.

Mr. S. B. Joel's three horses have reached South Africa and, fortunately, were landed in good condition. Of these, Cross Bow is easily the best class animal we have received practically for all time, and it is to be hoped that after he has fulfilled his mission and exemplified the difference between a real racehorse and our best, he will be allowed to remain with us a sire and give the breeding industry a much-needed uplift. The other two, Glen Albyn and Crushed, are also useful above the ordinary, and it is said that more of their class may follow later on.

Long years ago, when the Rand was only in its infancy and before our present-day champions had not even reached that stage, Owen Sullivan was one of the greatest heavyweight fighters of the world. Of late the old fellow has been an inmate of the General Hospital, and yet the boxing fraternity made not the slightest effort to assist Owen, and it was left to the racing people to be the first to render much-needed financial assistance. On Monday morning Donny Lyons busied himself, and in a few minutes collected £17, and at once sent it up to Owen, but previously Sir Abe Bailey had interested himself on the old fellow's behalf, and one knows what that means.

Previous to Auckland Park, where he was left and really took no part in the race, and again at Germiston on Saturday, Mr. Gard was credited with saying he did not know how good or how bad Claudius II really was. This was due to the fact that the grey would not exert himself on the track. His race at Germiston supplied the missing particulars,, and backers, as well as Mr. Gard, know now just how bad Claudius II. really is, for the "boom" burst with a vengeance. First away, the big tubed grey was going easily in front until he was collared, when he curled up and refused to struggle and a great big yellow streak asserted itself. After this showing, handicappers need not be afraid to take a liberty with Claudius II, and even if he drifts to the Wednesday meetings, backers will still be chary of taking any more short prices about him.

At Germiston, on Saturday, we had another short-price favourite left at the post. This time it was Brecon, who was backing away from the webbing when the signal was given, and after that all that was left for his backers was to pay and try and look pleasant. This, however, is not an easy thing to do, and, as Brecon and the previous failure, Royal Record, were both drawn No. 1 at the gate and, therefore, right under the starter, one begins to wonder whether this is an unlucky position. Or whether it is that a horse so placed is frightened by the close proximity of the starter, who at the moment may be shouting instructions of sorts to the jockeys to come up into line and various other things that the man with the red flag may sometimes feel it his duty to impress upon them. All the same, the two happenings at Germiston, and the happening at Auckland Park sandwiched between them, when Claudius II was hopelessly left, were far from pleasing to backers.

Although the weights for the Easter Handicap, the chief race at Saturday's meeting of the Pony and Galloway Club, have been out since March 23, there has been little or no ante-post betting over it. F. W. Murray seems to hold the key to the position with the better of his pair, Adamah and Charlie's Bride, and until the Booysens trainer make a move the market will remain dormant. The Easter Handicap is flanked by seven other races, and the following should run well:—

12.35 p.m.—Trial Plate. Six furlongs.
1, Kherida; 2, Sly Vixen; 3, Hannes

1.5 p.m.—Pony Handicap (A). One mile.
1, Miss Well; 2, Phyllis III; 3, Pennant.

2 p.m.—Galloway Handicap (B). Seven furlongs.
1, Jack Horner; 2, Garboard; 3, Sure Hand.

2.40 p.m.—Easter Handicap. One mile.
1, F. W. Murray's best; 2, Flossey; 3, Juvenile.

3.20 p.m.—Galloway Handicap (A). Six furlongs.
1, Harebell; 2, Bushy Park; 3, Cherry Stick.

3.55 p.m.—Maiden Handicap. Five furlongs.
1, Maybloom; 2, Merry Optic; 3, Perfume.

4.30 p.m.—April Pony Handicap.
1, Newsboy; 2, Tarboosh; 3, Miracle.

5.0 p.m.—Pony Handicap (B). Five furlongs.
1, Sailing; 2, Hannes; 3, Helen.

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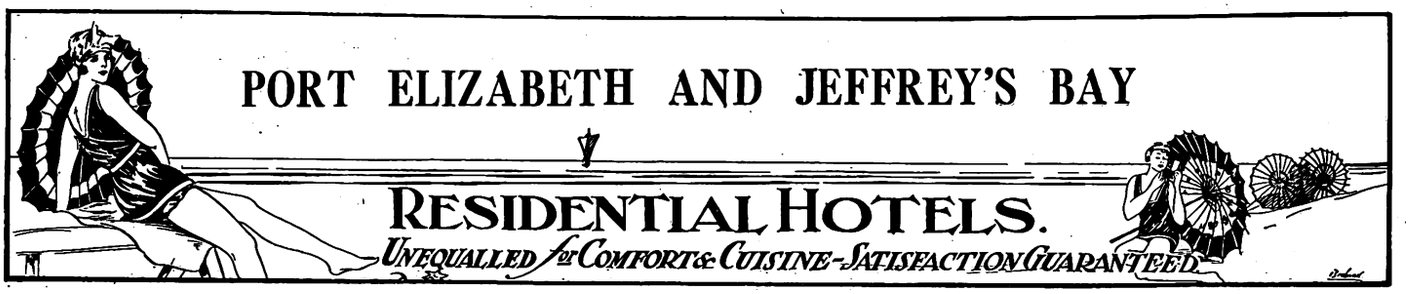

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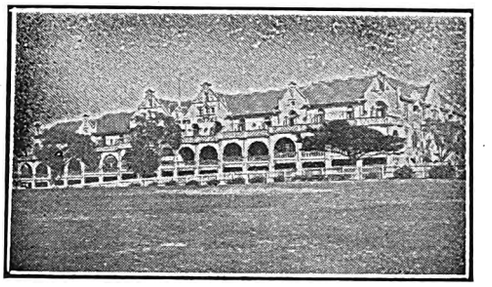

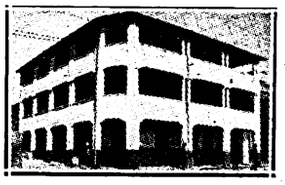

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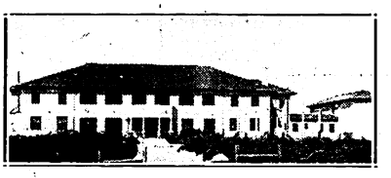

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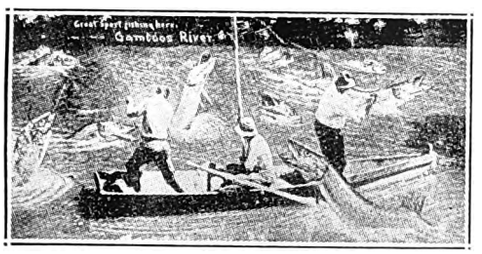

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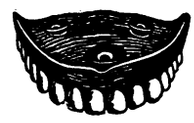

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VOL. XX., No. 611] JOHANNESBURG, APRIL 13TH, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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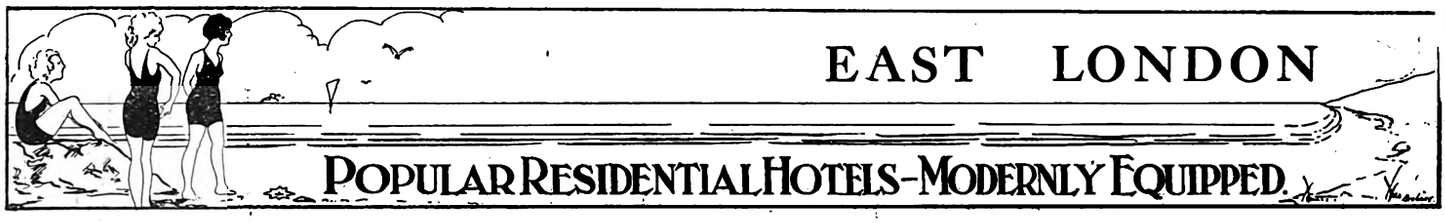

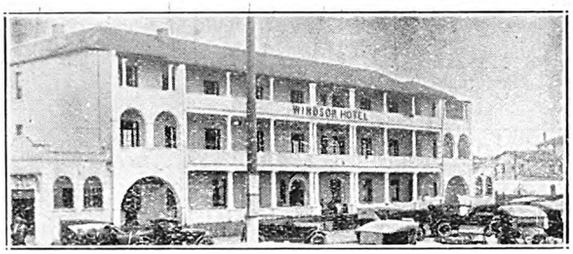

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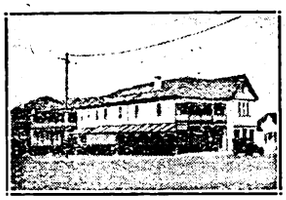

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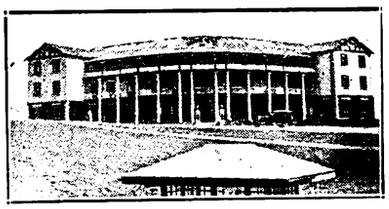

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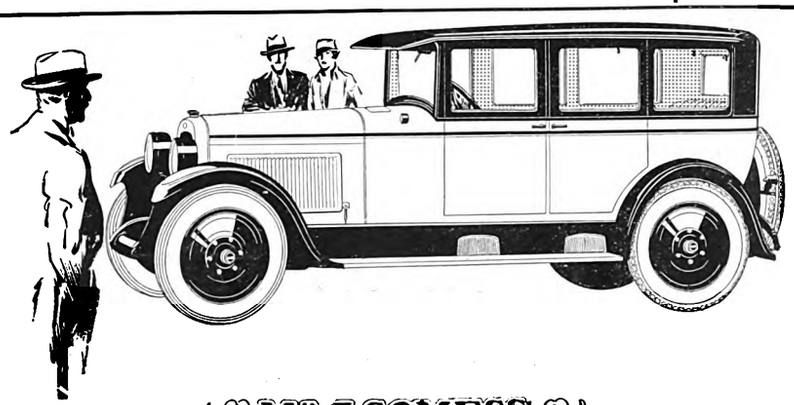

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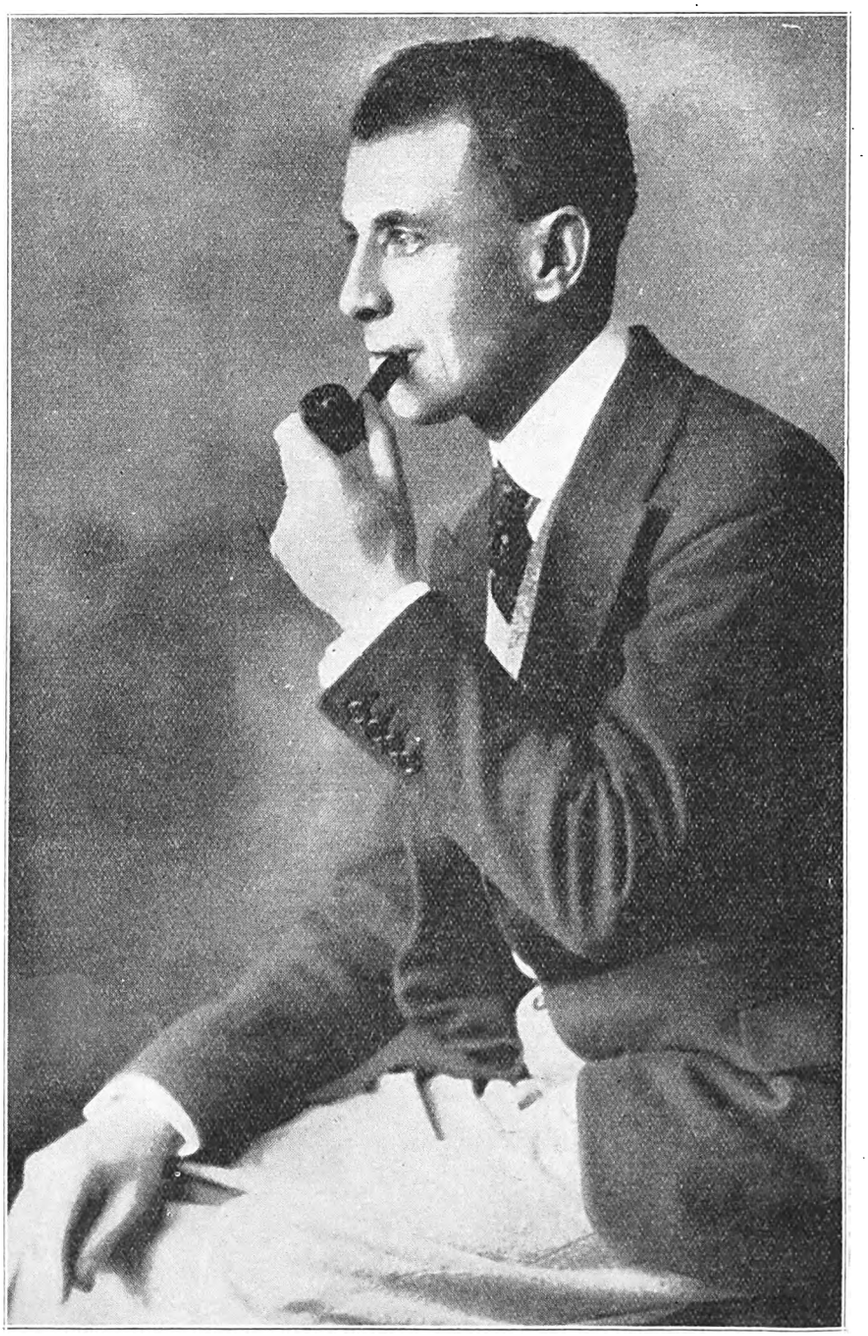
STAGE & CINEMA.

VOL. XX. No. 611. WEDNESDAY, APRIL 13TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



Mr. Cyril Cattley, "the man behind the scenes" at His Majesty's Theatre, Johannesburg. Mr. Cattley is Stage Director for Mr. Arthur Bourchier.

[*Photo: Jane Plotz.*

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At the Villa Rose.

"Treasure Island" has captured the hearts of the Johannesburg public to such an extent, the run has been so long and so successful, that Mr. Bourchier will only be able to stage one more play during his present season at His Majesty's Theatre—A. E. W. Mason's "At the Villa Rose."

In a recent interview, Mr. Mason said that he had founded this work on a true story dealing with the mystery surrounding the murder of an old lady in a villa at Aix-les-Bains, and that, in the treatment of mystery stories, there are two ways open: either to keep the secret to the end, and unravel it simultaneously to audience and players; or else to put the audience wise at the outset and obtain their interest by allowing them to watch the characters find out the secret on the stage. Mr. Mason recalled that the great French dramatist, Victorien Sardou, employed this method in one of his finest plays, "A Scrap of Paper."

The cast is as follows:—

"Hanaud"	Arthur Bourchier.
"Celia Harland"	Noelle Sonning.
"Camille Dauvray"	Helen Rous.
"Helene Vauquier"	Frances Dillon.
"Henry Wethermill"	Edward Woodings.
"Hippolyte Tace"	Frank Bertram.
"Adele Tace"	Cherry Hardy.
"Servettaz" (Chauffeur)	Cyril Cattley.
"Fleuriot" (Examining Magistrate)...	Henry Wolston.
"Besnard" (Commissaire of Police)...	Beckett Bould.
"Perrichet"	Claude Edmonds,
"Durette"	Roy Jackson.
"Gendarme"	John Blanks.
"A Nurse"	Shelley Calton.

"Mercenary Mary."

Have we forgotten our "Mary"? No! thrice no! That is if we judge by the rousing reception she was accorded on Monday evening at the Empire, Johannesburg. All the company were at the top of their form, and there were scenes of great enthusiasm at the fall of the curtain. Deren and Yvette, the dancers, made an instant appeal and had a great reception, well deserved. Folly Foster and Cliff Kendall also danced exceedingly well, Folly looking very pretty and dainty .

A Happy Snap at Union Buildings, Pretoria:
Mr. Cyril Cattley, Mrs. Lionel Falck (Shelley Calton), Mr. Sam Alexander and Mr. Arthur Bourchier.

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Fashion Letter.

Paris,
March 14th.

The Colours to come.

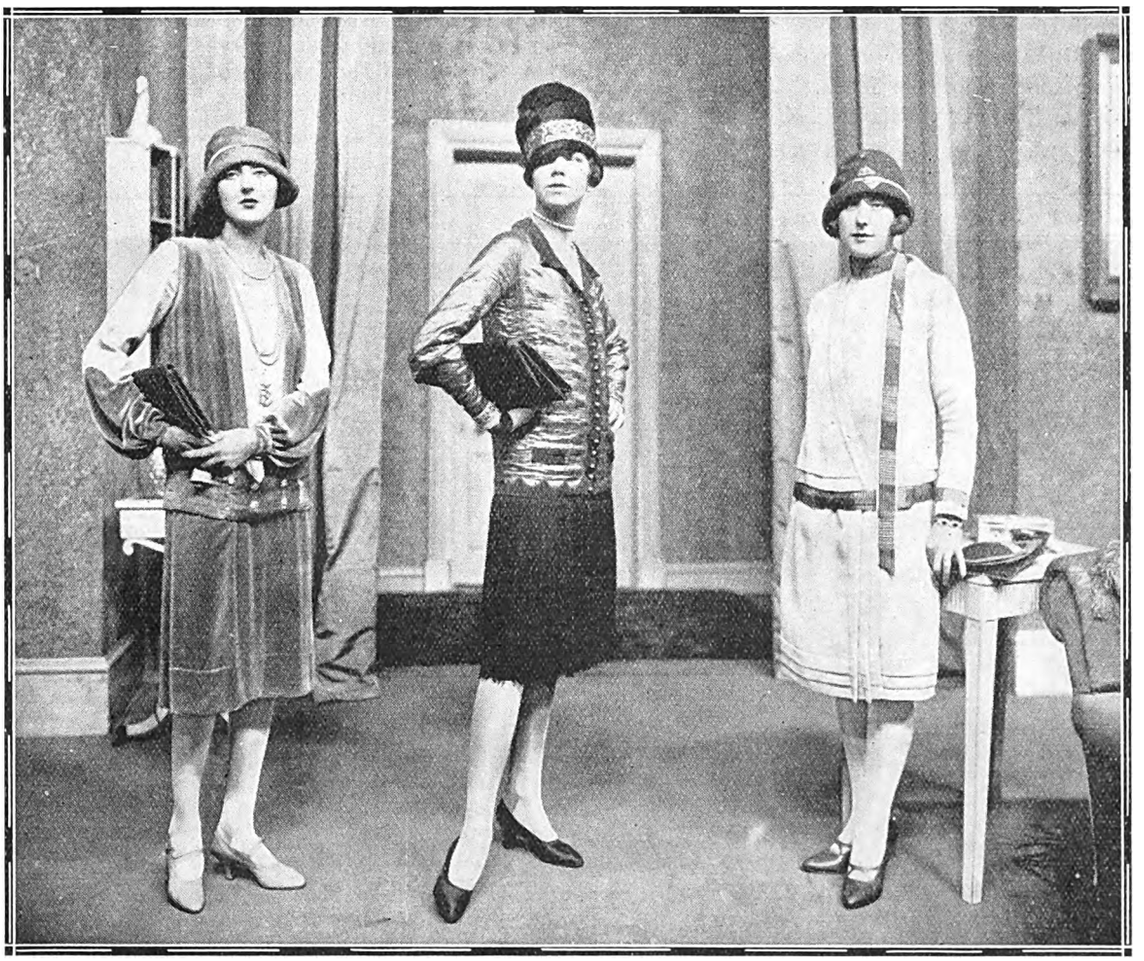
Blue is the season's colour. Of course, this does not mean that nothing but blue is to be worn, however. The term "blue," to start with, lends itself to so many variations that it is difficult to decide where the blue begins and the other shades, grey, mauve, violet, lavender, leave off. Blues are, indeed, of so many shades as to be almost indefinable. And some of the names of the new colours are as attractive as the tints themselves. One designer has, for instance, christened a favourite colour "*Bleu Violine*," which is neither a deep blue nor a pale blue, but a cross between hyacinth and lavender with a touch of added white which makes it more becoming than the colder, lighter shades.

Lighter blues vary greatly. While some approach a smoke grey, others are almost a deep Nattier with a hazy surface to them, rather like the bloom on grapes. Others again are really green, but with a depth of blue in them that gives them a right to that name. Greeny shades are fresh and are used for little day frocks worn with coats of a plained colour.

Pastel Shades.

But, again, despite the "blue" decree, charming pinks, rose colours and warm crimsons are also to be seen, perhaps more particularly for evening than for day frocks and for those discreet dresses that lend themselves either to a *thé dansant* or for "going on" to simple evening festivities. Petal frocks and pleated frocks are particularly becoming in these pink shades and, literally, are shaded from the palest rose to the deepest malmaison pink, almost to crimson.

Pastel shades are for all frocks and for all seasons. For something rather more daring, blue and yellow combined is being attempted, but gold is likely to be substituted in many



Madge Aubrey (right) in her smart Reville" gown she wears in the "Gold Diggers"—of corded silk embroidered in red, gold and white woven galon. Chic hat of fine soft red felt. Marjorie Brookes (centre) in a lovely "Reville" creation of black and gold, the corsage forming a jumper effect of gold woven lame in a crocodile design. The skirt of deep black fringes. High-crowned black hat with gold embroidery. Dorothy Field (left) wearing her "Reville" frock of deep apricot crepe romaine and velvet. Deep apricot-coloured Belgal hat with apricot and green embroidery and paradise plumage.

[*Photo: Reville, copyright.*

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cases for the yellow, and a deep blue for the rather bright blue which was in the original model.

Material often decides the colour of either a frock or suit, but almost all materials are now so supple that even hard colours look soft and no harsh outlines are to be seen even though the material used be so-called stiff taffetas or heavy velvet. Velvet is used in many ways. Smart little costumes are in velvet, so is the ever-useful evening cloak and, again, on the newest models are many trimmings of velvet. Bands of velvet give point to little frocks of soft, silky material or chiffon and even some tweed suits for country wear have velvet facings and can be worn with a very plain velvet jumper.

Ribbons and Belts.

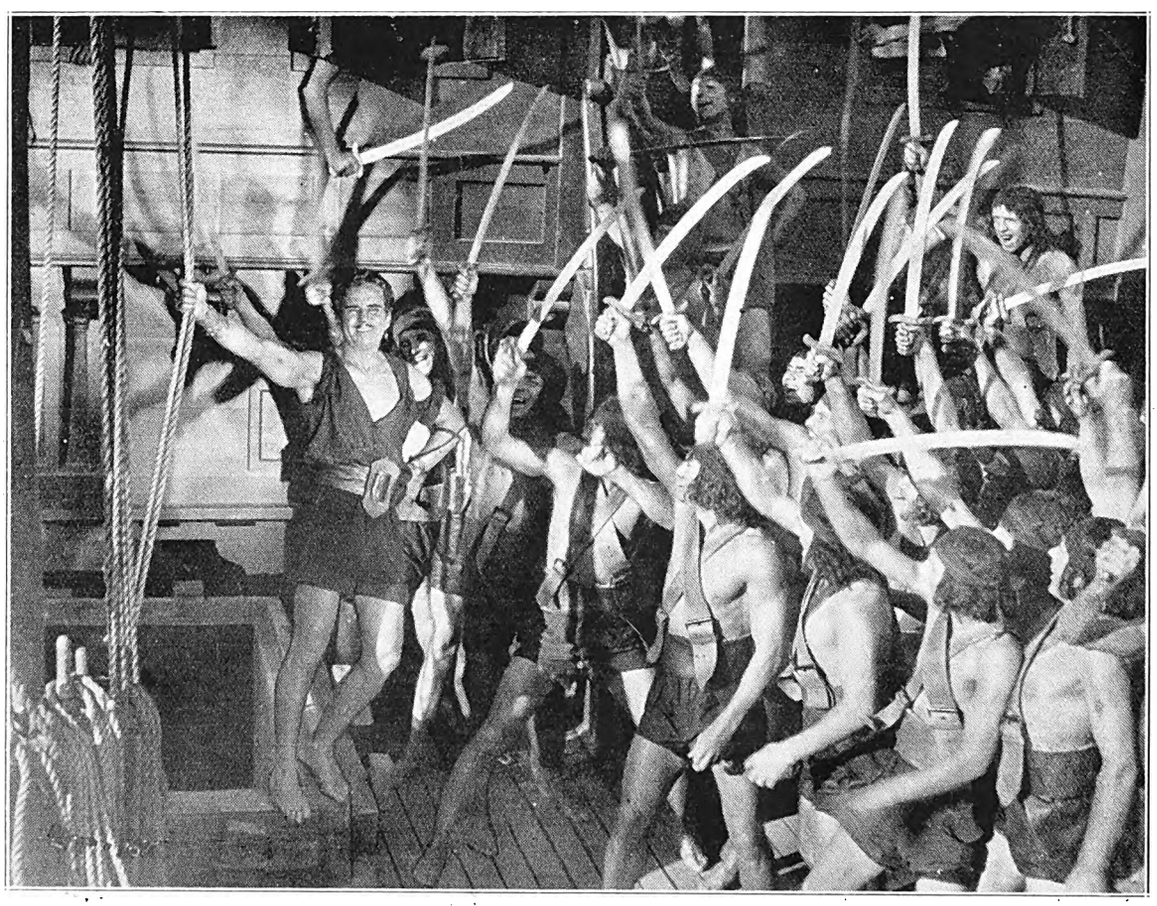
It seems impossible to get away from the flower decoration, but the actual flower is disappearing. In its stead a large bow of ribbon with long ends or a soft *chou* of ribbon is perched on the shoulder of a sleeveless frock or set at the hip. These also are often worn with evening cloaks, and their colour is according to choice. For a blue frock, however, the correct ribbon adornment is pink, and in any case a distinct contrast in colours is essential. This contrasting effect is carried out in many ways, and buttons, belts and fringes are all used to achieve it. A white frock is worn with an apple-green coat, or a frock with a white top and black or coloured skirt is worn with a coat of the colour of the skirt. Belts again are being more used. With the new pouchy effect of some of the bodices they are drawn tightly round the hips, are rather wide and often is some contrasting colour to that of the frock. Another way of using the belt is on jumpers which are belted in front and left loose behind.

The Little Suit.

The little suit is always to the fore at this time of year, and this year shows considerable variation within narrow limits. It is still usually short, but cut very squarely. In many cases the suit resembles a tunic and has a stitched band of the material down each front, one of which is buttoned exactly over the other, the buttons being left undone to make a V opening. The skirt, though toning with the rest, is often of entirely different material. A yellowish beige, beige and grey, maize tinged with grey, pinkish flesh tints, the aforementioned "*bleu violine*" and a blue between Nattier and pastel, are all being freely used for the little suit. With them, again, white blouses are very much worn. They have high turned-down collars and are made of thick crêpe-de-chine or of satin, very often with a black bow at the throat.

The black and white suit is rampant, largely owing to the taffetas mode. Pleated skirts of black and white taffetas are worn with young-man coats of black taffetas or moiré. Whole smart little suits are made of dark blue or black moiré, which is also sometimes *lamé'd* with a faint tinge of gold. Here, also, the exquisite white blouses or waistcoats are worn. Generally speaking, very soft stuffs are preferred for the little suits, and they often have a pattern round the hips, which looks a little like embroidery, but is really part of the stuff. A number of short coats are double-breasted and have two sets of three buttons, rather suggesting a Guardsman's tunic and often of brass. With them the belts already mentioned are freely used. In such cases they are often extremely narrow and come within five inches of the bottom of the coat. Sometimes, on the other hand, they are rather broad and are then set within half an inch of the edge of the coat.

M.H.



Douglas Fairbanks in "The Black Pirate," at the Grand Bioscope, Capetown, on April 18th, 19th and 20th.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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A Theatrical Vagabondage.

1. Some Spanish Nights.

By W. J. Makin.

Madrid.

To wander around the world seeking its queer shows and gaudy spectacles, its crows and its lonely, brilliant personalities, has always seemed to me the ideal pilgrimage. To enter some ill-lit, smoke-screened cabaret, to crowd into the foetid atmosphere of a packed music hall and there discover the supreme artiste swirling her skirts and captivating with her personality, appeals as a quest far more exciting than that of the explorer seeking the rare orchid in the depths of the jungle.

Yet, Rare it is that the Quest is Successful.

The Golden Fleece was not more elusive than the hidden genius of the theatre. Occasionally a Cochran conjures a new star into being, London and New York are thrilled, and then—the audience yawns and asks for novelty. Bread and circuses are not so easily provided for the *plebs* nowadays.

Don Quixote setting out on his pilgrimage through Spain to rescue distressed damsels was not more enthusiastic than I was seeking the theatrical splendours of Spain. I came to Madrid, my mind rioting in the colour of Spain, the rhythm of Bizet's music in my being, and the desire to find some Carmen worthy of adoration.

Alas, I Sit Disillusioned.

I was prepared to tell the theatre-goers of South Africa that there are shows in Madrid poor in comparison with those that may be seen in Johannesburg or Capetown today. Perhaps I expected too much. I am left rather like the boy who has paid his "tuppence" to see the "wonderful freaks of marvellous nature" and wonders whether he ought to advise his chums to waste "tuppence" also. After a week of theatre-going in Madrid, I joined the crowds entering the new and elaborate cinemas without regret.

True, the Spaniards are Keen Theatre-goers.

There is no other city in Europe where plays, revues and light operas are given twice nightly and attended so religiously. All Madrid theatres give one performance at 6.30 p.m., and another at 10.30 p.m. The latter show is the favourite one, for Madrid keeps very late hours. Yet go to the earlier one and you still have difficulty in finding a seat. Madrid dines between nine and ten o'clock in the evening, having loafed in cafés all the afternoon. I never saw a city less concerned with work and more concerned with entertainment. Yet, as I have said, the quality of the entertainment is poor.

I Began with a Light Opera.

It was concerned with the romantic adventures of a girl from Seville. Apparently Seville lures the romanticists of Spain as inevitably as it does the librettists of English musical comedies. "A town of sordid beggary and hotel brigandage," was how an American friend described it, but then he was a realist from Chicago. This light opera was produced at one of the main theatres, yet the staging was tawdry and revealed no imagination. The chorus was small and extremely stilted in their movements; the conductor energetic, but the orchestra apathetic.

And its Music.

At certain moments the music was successfully melodious; at other moments it merely meandered. Two of the principals sang well, and appealed immensely to the garlic-breathing, sallow-faced crowd among whom I was wedged. But after two acts my disillusionment was complete. I left the theatre and wandered into the nearest café.

Musically, Spain is very much Alive in Europe.

Whereas most of the little orchestras I discovered in the cafés and theatres played that thrumming, rhythmic music of the old Spain that one knows so well, one may yet hear such a fine, modern composer as De Falla played with spirit and that sense of modern discordancy which so many people detest. And it was in Barcelona one evening that I discovered Europe's finest singer, one who can rank with Caruso and Chaliapine.

An Astonishing Singer.

He was a big, gross-looking man, sitting at a table by himself in the best hotel and thoroughly enjoying every bit of his enormous dinner. I had not given him a second glance until, without any warning, this gross eater burst into song while wiping his fingers on his napkin. I stared aghast, as an Englishman would. No one else seemed to trouble about this fat man singing at his dinner. Waiters moved about silently, a man chatted aimlessly with a woman, someone else perused the wine list. I began to wonder if this was a chant of praise for good food, and what a delightful custom it would be in Johannesburg for example, if a diner at the Carlton, splendidly satisfied with his dinner, burst into a song of praise.

But I soon recognised the melody as one by Puccini, and it was being sung magnificently.

"Who is he?" I asked a Waiter.

"It is the great Senor Michel Fleta," he replied. "He lives and sings here." At once the name stirred my memory. I was back again in Capetown, sitting on a stoep overlooking a shimmering sea, and a glorious, magnificent voice singing a Spanish love song on my Gramophone. Michel Fleta. When he appears in Madrid he is paid £1,000 for each evening. And he is worth it. Beyond an occasional appearance at La Scala, in Milan, he has never sung outside Spain. I prophesy that when he appears in London and New York he will triumph in the fashion of Caruso and Chaliapine.

I saw some Glorious Dancing in Spain.

I have memories of a ride to the hills outside Granada, where gipsies live in caves and may be induced, a little sullenly, to dance. But once the zither is plucked and the castenets are clacking, the sullenness becomes a fury, and the barbaric Spain of George Borrow is revealed to you in the shuffling feet and the fierce gestures. The youths of Madrid idly dance the tango with superb grace and languidly amuse themselves at a revue watching the "Black

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Cherry Hardy, who will play in "At the Villa Rose."

Bottom" danced by a group of English chorus girls. The syncopated jazz of America has not swept them into the hectic excitements of the Charleston. In the ball rooms they still find their greatest joy in tango music or in the clickety-clackety movement of a *pasa double*.

The Real Spanish Dancer of Tradition.

One evening, in a small but crowded music-hall in a back street in Madrid I discovered her. She called herself Carmen Sovita, and she did not possess the slim, bent back figure of the modern sylph. On the contrary, she had all the full, virile appearance that one expects in pantomime's principal boy. Yet she danced with a grace and sinuousness which roused the audience to an outburst of hissing—the supreme applause in the Spanish theatre.

Carmen Sovita danced most of her dances in the manner of old Spain, the hands held always above the head and clicking the castanets. Her hips moved sinuously beneath the glowing red Spanish shawl, and the tap of the heels was a rhythmic marvel. The stamping of heels and the clacking of castanets so emphasise rhythm that the ordinary dance music of Europe seems lacking in comparison.

Carmen Sovita made these dances live, whether it was a Spanish peasant dance or the full fury of a *flamenco*. The orchestra was a handsome, cigarette-smoking villain at a piano, and a gross sentimental fool playing a mandoline. They played indifferently, but the stamping red heels of the dancer, the swirl of her shawl and the clacking af the castanets inspired them. It is that scene which will remain in my mind long after I have left Spain.

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Leicester Square,
March 14th.

This week has given us a new play at the St. Martin's, called "No Gentleman," and at the head of its male cast is a name which stands high in public favour in South Africa, to wit, Owen Nares. It was strange to see Owen Nares in a part which was unsympathetic. In the play he appeared, not as a romantic darling beloved by thousands of fans, but as a disagreeable and bad-tempered young man. He was brilliant in the part of "Jeremy," his comedy gifts have enormously increased, and he looks like taking the position of the first light-comedian in England. The play itself was bright and amusing and makes an excellent entertainment.

Katherine Parr.

I saw Julia Neilson (mother of Phyllis Neilson Terry) the other day in "The Wooing of Katherine Parr," a play set in the spacious days of Henry VIII. We sat through three acts of extensive English history while the King wooed the difficult and sprightly Katherine. "Henry VIII" was played by Fred Terry, whose name alone would make him famous. Julia Neilson was "Katherine" and made a delightful Tudor heroine.

Hysterical Women.

I have told you about the hysterical reception of Pauline Frederick in "Maxame X," and I now hear that Lyceum Theatre attendants are getting quite expert in treating fainting women. Swooning is a nightly event. A little sigh, a thud, and two attendants hurry quietly to carry out one more over-enthusiastic admirer of Miss Frederick. It is extraordinary that women who have survived dozens of Pauline's emotional outbursts on the screen faint away under the intense emotion of her stage performance. A gallery attendant remarked to me yesterday, "Saturday is the very worst day. They are dropping about all over the place."

Horror upon Horror.

"Dracula," at the Little Theatre, is another play where first-aid has frequently to be rendered to members of the audience. Night after night, as horror is piled upon horror, women, and even men, faint. A nurse has now been permanently installed at the theatre. It looks as if what the doctors say is true,—that we are a generation of neurotics, some of us, at any rate.

"The Apache."

"The Apache" still runs bravely on at the Palladium. It is a bright and vivid show, delightfully unhighbrow and very human. Here is a picture of Shaun Glenville, whose stout and competent person holds up the pillars of comedy in the play.

(*Continued on page* 11.)

Shaun Glenville.

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(1) *Helen Cox.*

(2) *Gladys Cooper, appearing at the Playhouse in "The Letter," a dramatisation by Somerset Maughan of his own short story.*

[*Photo : Paul Tanqueray.*

(3) *The theatrical idol of the moment in New York, Gertrude Lawrence, who has made a huge personal success of "Oh, Kay!" the new George Gershwin musical play.*

[*Portrait : Dorothy Wilding.*

(1)

(2)

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Beckett Bould, alias "Israel Hands" in "Treasure Island."

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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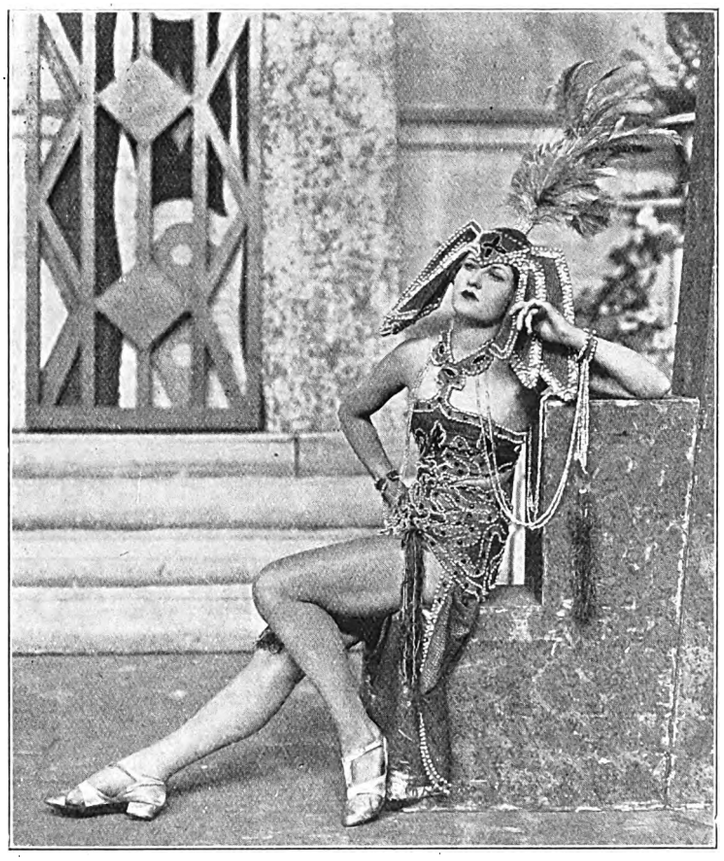
The Theatre World of London.



Loneliness in "Lido Lady." Pamela Baxter, a beautiful member of the chorus in Jack Hulbert's musical comedy success at the Gaiety.

[*Stage Photo Co.*

Marie Tempest, "The Marquise," in Noel Coward's comedy of that name, at the Criterion Theatre—one of this comedienne's best parts.

[*Photo: Yvonne Gregory.*

Starring in the new programme of the "Piccadilly Revels." Mildred Melrose, a clever and charming dancer from America.

Photos by permission "The Theatre World."] [*Exclusive photograph by William Davies.*

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Joyce Barbour.

Successful Plays.

Another play that is having a phenomenal run is "Queen High" at the Queen's Theatre. How could it help doing so with such comedians as A. W. Baskcomb and Joseph Coyne frollicking through it, and such soubrettes as Anita Elson and Joyce Barbour in the cast. Here is the latest picture of the latter actress.

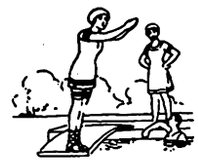
The Play and the Film.

Did I tell you that we were to have a film version of "The Constant Nymph"? I hear now that Noel Coward is to re-create on the screen the part of "Lewis Dodd," which was originated by him at the first stage performance of the "Nymph." His playing of the part was, I understand, the result of a lunch-time bet with Basil Dean. The film will be directed by Mr. Dean, so that both he and Mr. Coward will be, in their respective spheres, making their kinema *début*. Mr. Coward's own play, "Easy Virtue," is shortly to be produced as a film, and the author will co-operate in the preparation of the play for screen treatment.

Before the Queen.

A special matinée, which Her Majesty the Queen attended, was given by Sybil Thorndyke at the Prince's Theatre last week. The play produced was "Angela," and the proceeds went to charity. Sybil Thorndyke, Lewis Casson and Jessie Bateman, the latter known to South Africa, were supported by an excellent cast.

Pamela Travers.



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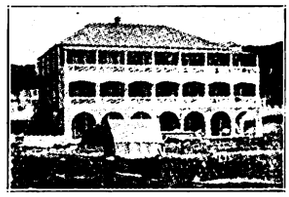

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Dorothy Sebastian tries to start a new fad.

On board the ship "The Roughneck" has trouble. "The Roughneck" will be shown at the Orpheum, Johannesburg, on April 18th, 19th and 20th.

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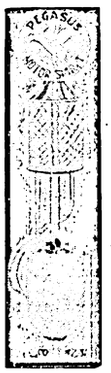

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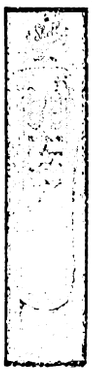

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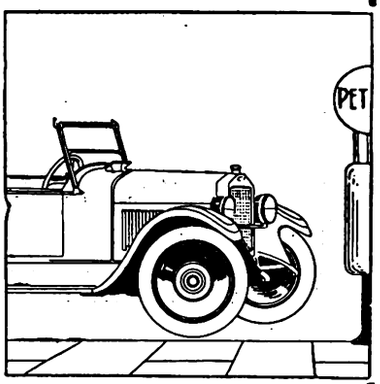

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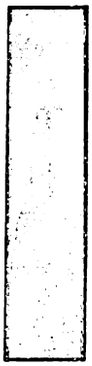

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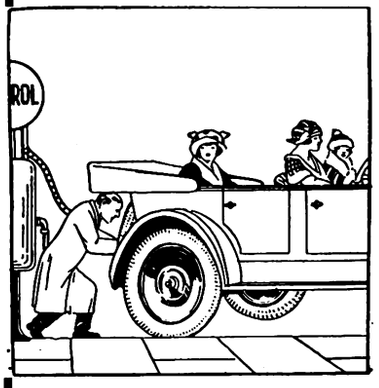

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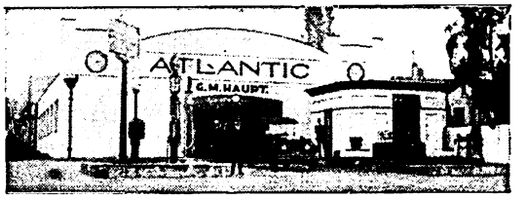

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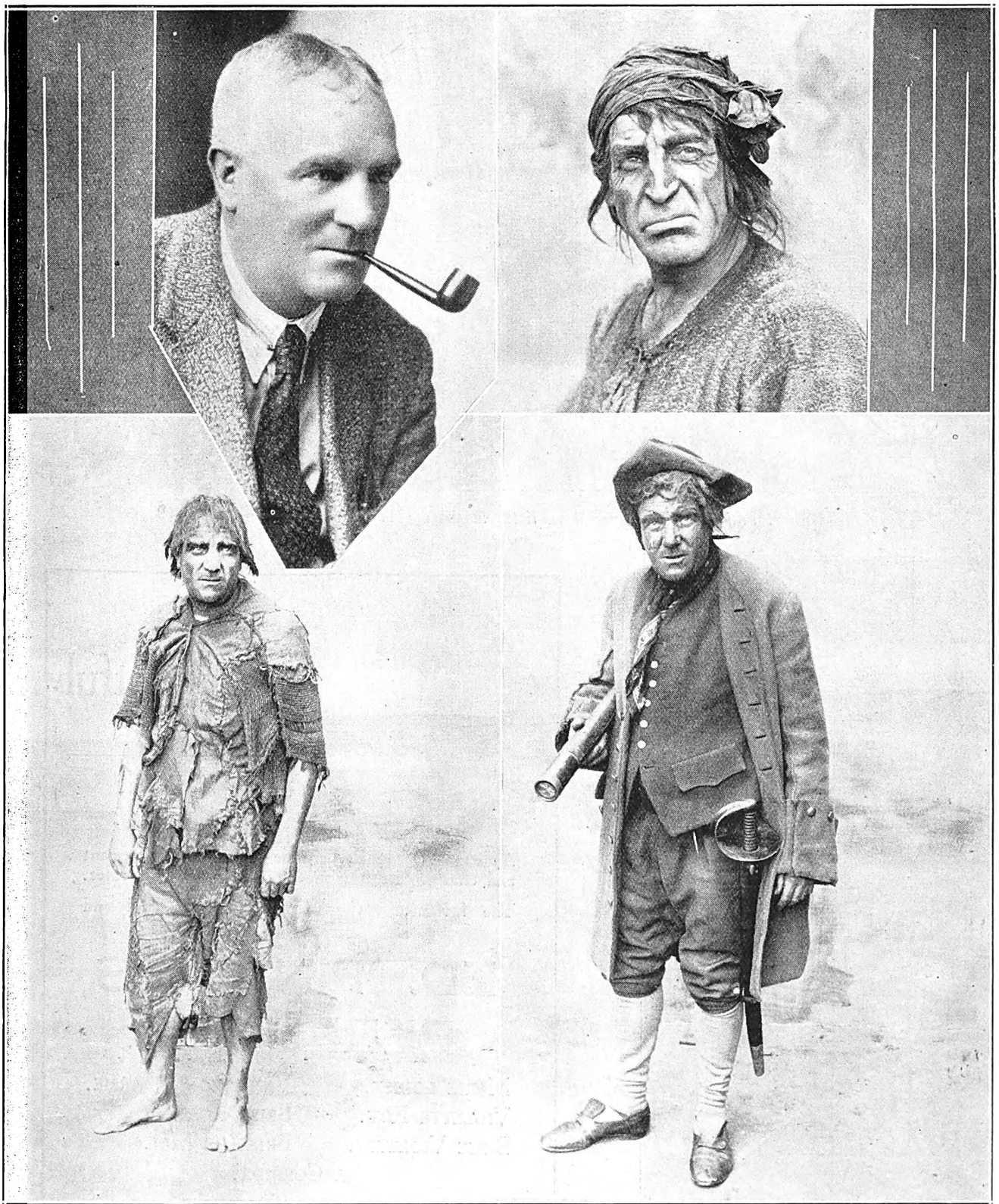

Top! (left) Frank Bertram. (Right) "Israel Hands" (Beckett Bould).
Below: Frank Bertram as "Ben Gunn" and "Captain Billy Bones."

Mr. Bertram's photo by Jane Plotz.] *[Photos: African Film Productions, Ltd.*

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Eugenia Gilbert and Charley Chase do a little work (?) between scenes.

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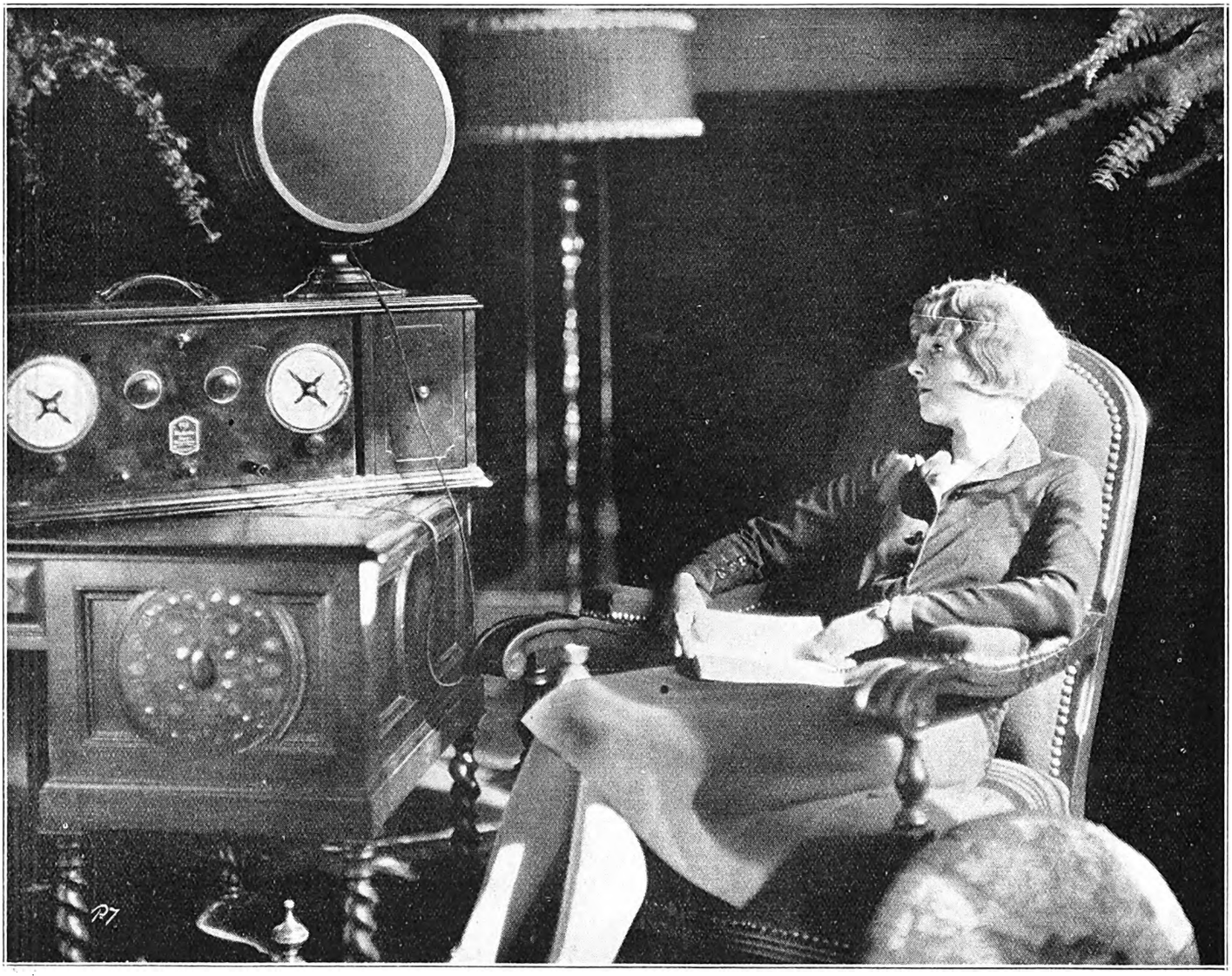

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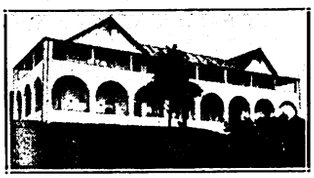

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African Broadcasting Company.

The African Broadcasting Company formally took over "JB" on Monday, the 4th inst., the Mayor (Councillor Law Palmer) and Mrs. Palmer, Mr. Phillips (President of the Radio Society), and many of the members being present in the studio; also Mr. R. J. Wilson (general manager).

In the course of his speech, Mr. I. W. Schlesinger said: "I am pleased that authority has been granted to the African Broadcasting Co., Ltd., by the Government to continue the broadcasting services in this area, and I desire to thank sincerely the many listeners-in who have sent congratulatory messages to 'JB.'"

"I realise fully," he continued, "that broadcasting is a great public service which is of inestimable value to the people of this widely-scattered country. By means of wireless we are enabled to give those living in far distant parts the pleasures of the entertainment which townspeople normally enjoy. I wish to tell you that the directors of this company mean to spare no pains in providing the best possible music and other entertainment available—both professional and amateur. I have arranged to relay to you portions of the programmes of the theatres in Johannesburg. In addition, there will be the station orchestra, which, I feel sure you will agree, is a fine combination of musicians. The popular children's and women's half-hours in the afternoons will be continued, and for these we have several innovations to introduce.

"A feature of the old 'JB' work, which was much appreciated, was the broadcasting of church services on Sunday evenings. These will be continued under the new company. Arrangements have been made for the relay of services from nine different churches, which will be taken strictly in turn. I know that listeners-in appreciate these services—particularly those people who are prevented by distance from attending church.

"A feature of special interest and value to the farmers is the stock, grain, produce, livestock and other reports which will be broadcast daily at 6 o'clock, giving the latest prices each day. Arrangements are being made with the Agricultural Department for short talks to be broadcast regularly by officials of the Department. These talks will be given in English and Afrikaans, and will be at the same time on the evenings selected. Farmers will know from the printed programmes when these talks are arranged for, and I am sure they will be both interesting and helpful to them.

"Every evening a summary of the world's news will be sent over the air—this by permission of Reuter's Agency and the Press Association.

"Now, ladies and gentlemen, I wish you to exercise patience with the directors and staff of the new 'JB' in the early stages. We realise this is a big undertaking, and one which cannot be organised thoroughly in a short time. It will take a few months before everything is in perfect running order. If in the beginning the programmes or transmission are not quite to your liking, I hope that you will appreciate that we are doing our best to effect improvements.

"As you will learn from the Press and the prospectus which has been circulated, it is intended to erect a much more powerful plant which will provide better reception for more distant listeners-in. It will, however, take nearly a year before this plant can be obtained, erected and put in running order. When the big transmission equipment is completed in Johannesburg, we intend to transfer the existing plant to Bloemfontein and to run it as a relay station of Johannesburg. This will give people in the O.F.S. and around Kimberley much better reception than is possible to-day.

"I desire to express to the president, council and members of the Transvaal Radio Society my admiration of the public-spirited manner in which they undertook voluntarily the operation of the broadcasting station when the old company closed down. It is no small work to organise a nightly programme of the standard which the Radio Society has broadcast during the past two months. More especially is this commendable when it is remembered that all the services have been rendered gratuitously, including artists, engineers, announcer and studio staff. On behalf of the public, I desire to thank the president and members of the Transvaal Radio Society for their splendid and highly successful efforts."

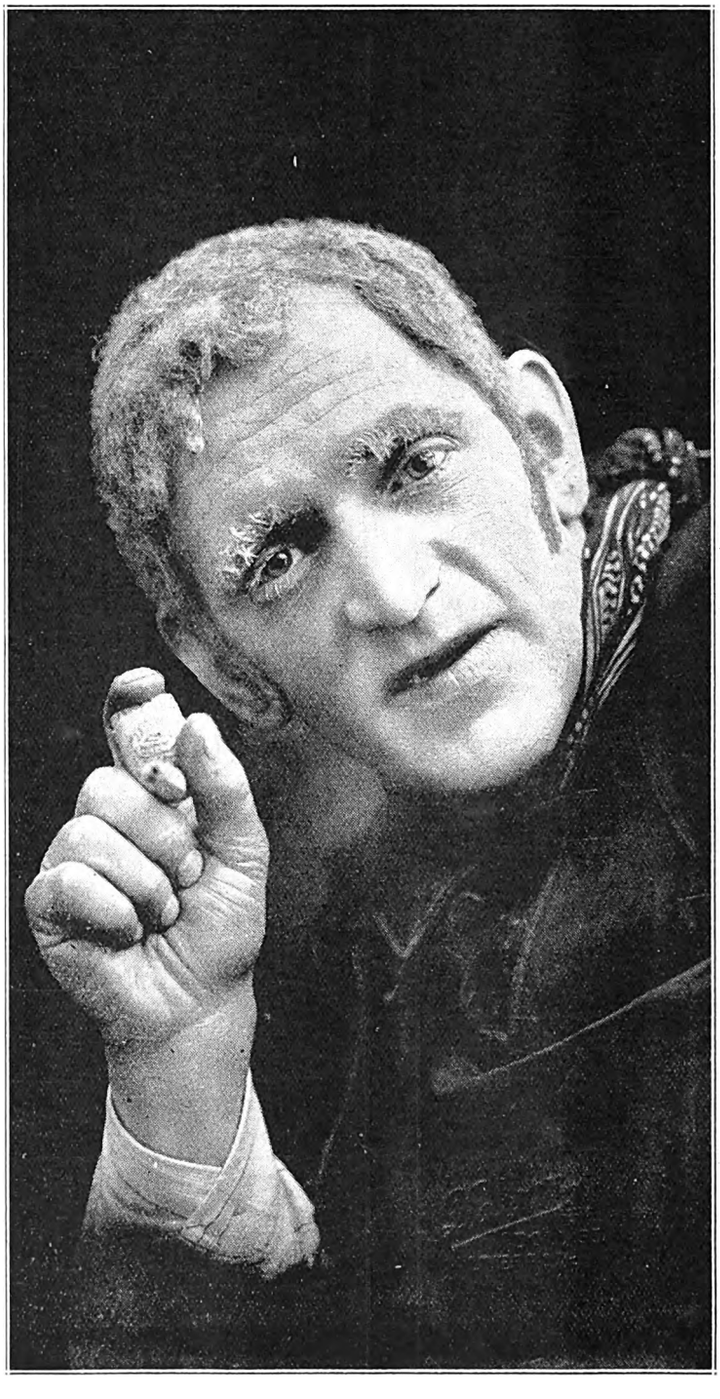
The Mayor (Mr. A. Law Palmer) thanked, in the name of the listeners-in, those who had filled the breach created by the failure of the old company and carried on until the new organisation had taken over.

He welcomed the new company and congratulated Mr. Schlesinger on his enterprise and public spirit. Mr. Palmer also expressed the pleasure listeners-in would feel at the return of Mr. Lago Clifford, the announcer.

The Mayoress (Mrs. Law Palmer) then spoke a few words.

Three hearty cheers were given by all those in the studio and echoed, one hopes, by the thousands of listeners-in in the cities and on the veld.

And so began the reign of the "A.B.C."



Bill Robinson, of Robinson and Macken, will be in South Africa shortly.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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The leader of the gang.

Soft Shoes.

As a Western sheriff who inherits wealth and comes to the big city to see the bright lights for the first time, and there gets mixed up in an exciting gang war, not to mention falling in love with the pretty little feminine leader of one of the gangs, Harry Carey is said to offer one of his most delightful performances. "Soft Shoes" comes to Wolfram's Bioscope, Capetown, on April 18th, 19th and 20th.

Producer and star. Mack Sennett enjoys a newspaper clipping handed to him by Raymond McKee.

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"The Waltz Dream."

The waltz, its melody entrancing.

At the piano.

The Princess was very provincial and decidedly stand- offish.

"The Waltz Dream," coming to the Alhambra, Capetown, on April 18th, is concerned with a chilly, provincial princess, whose father brings her to Vienna in search of a husband. He has set his mind on the Grand Duke, but that worthy evades the net by delegating the duty of escorting the Princess around Vienna to his aide, Count Nicholas Preyn, Nux for short. In the end Nux kisses her, and a kiss means marriage.

But so tedious are the ceremonies in the court of Flausenberg that Nux breaks away on his wedding night and rushes off to a local wine garden, where he meets and falls in love with Franzi, leader of the orchestra and a fellow-Viennese. This affair runs smoothly, the while his life in the palace becomes more and more tedious. In desperation the Princess asks the Lord Chamberlain to bring her a Viennese to teach her the customs of that gay city.

Franzi is picked for the part, and how she educates Alix and reforms her ideas of dress and deportment, to the sorrowful loss of her own sweetheart, makes up one of the most interesting sequences of "The Waltz Dream."

MILKA & VELMA SUCHARD'S CHOCOLATE

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"Sir John Marlay" (Gerald du Maurier) tries to frighten "Deborah Kane" (Hilda Moore), who has been blackmailing his wife concerning her relations with "Philip Voaze" (Herbert Marshall). . . . "Interference," at the St. James's, London.

[By permission, "Theatre World."

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Hetty King arrives shortly.

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At the Bijou.

Max Linder will appear in the "Three Must-Get-There's" at the Bijou, Johannesburg, on April 18th.

Betty Compson.

This is a scene from "His Hour," which will also be shown during that week.

Vera Kanevska, a great favourite with audiences at the Standard Theatre, Johannesburg.

A *bona fide* Prince; a General who actually served as *aide-de-camp* to the former Grand Duke Nicholas; a Duchess born to the title and numerous other brilliant members of the old Russian court circle all play in "His Hour."

Royalty appears in *rôles* that are really a part of them; wearing the jewels and ermine to which they were so long accustomed and which were so melodramatically snatched from them when the Soviet came into power during the World War.

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Noelle Sonning, to play in "At the Rose Villa."
[*Photo: Jane Plotz.*

Max Bryn.
[*Photo: Jane Plotz.*

Max Bryn.

An important member of the New Yiddish Theatre Company, now playing a season at the Standard Theatre is Max Bryn, whose character studies stamp him as an actor of rare ability.

Mr. Bryn was born at Lodz in 1884, his parents being strictly orthodox Jewish folk. Against their wishes, he, at an early age, went on the stage, at first playing very small rôles.

In 1906 he journeyed on his first theatrical tour throughout Poland. In 1908 he was engaged by the late Jacob Adler for a tour of Russia, and in 1909 he joined a company of players which travelled throughout Belgium, France, England and South America. In 1917 he was playing with Mr. Maurice Moscovitch.

During the last few years Mr. Bryn has been one of the active players in the famous Kaminsky's Theatre in Warsaw. This is his first visit to this country, and he is very much impressed by the enthusiasm of playgoers here. Mr. Bryn feels that there is a great future for a permanent Yiddish theatre in South Africa.

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Youth and Beauty.

An opportunity to secure an auspicious start in motion pictures has been given to dozens of young and beautiful girls this year at the Christie Studios, where more new talent has been sought out than ever before in the long history of Christie Comedies.

Neal Burns.

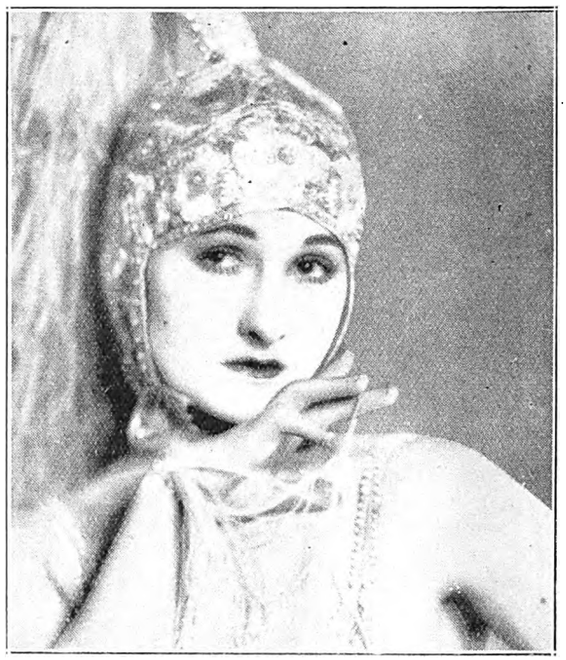
Edna Marion.

Jimmie Adams.

At the opening of the present season, which dates from last August, a policy of searching out and using promising young screen beauties to appear in support of the male comedians was outlined by Producer Al Christie, and this policy has proven more than successful. Beginning with the first two-reeler of the season, "The Daffy Dill," the quota of feminine beauty in Christie Comedies has been high. A blonde and a brunette appear in support of Neal Burns in "The Daffy Dill," the former being Edna Marion, and the second Natalie Joyce. So successful were these two girls in this picture, that each was given a lead opposite Burns in later productions.

Jimmie Adams has had a number of leading ladies, including two blondes and two brunettes. The combination of Vera Steadman and Jimmie Adams proved so popular that they appear together in three comedies, while Ann Christy, an entire newcomer to the screen, is the second brunette to play the leading lady for Mr. Adams this year. Gail Lloyd and Charlotte Merriam are the two beauties of lighter hue.

Frances Lee, discovered less than two years ago by Al Christie while she was dancing in vaudeville with Billy Dooley, now the "misfit sailor" star of his own series of



Vera Steadman.

Christie Comedies, has more than made good as the leading lady for Bobby Vernon in his series of comedies of this season. Miss Lee has won the signal honour of being chosen as a Wampas Baby Star for 1927, this honour being all the more unusual because in her short screen career she has never appeared with any star except Bobby Vernon.

Anne Cornwall.

Another departure has been the featuring of a pretty comedienne in three comedies, instead of the usual male. Anne Cornwall, with the popular Jack Duffy, has headlined three very hilarious Christie Comedies.

Billy Dooley, the sailor comedian, has had several leading ladies, including Ruth Perrine, winner of a national

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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girl contest conducted by *Film Fun Magazine* and the Christie Film Company, Molly Malone, Natalie Joyce, Amber Norman and Vera Steadman. In one very successful comedy not yet released, Dooley is supported by no less than a dozen leading ladies, all notable examples of the Christie beauties. This list of girls has been seen throughout the season in all of the comedies made by the Christie organisation, in supporting rôles or, in many cases, leading lady parts, as has been mentioned. The list includes the names of such girls, in additionn to those already mentioned, as Jean Lorraine, Rose Lane, Evelyn Egan, Yola D'Avril, Marie Francis, Caryl Lincoln, Doris Dumas, Helen Cox, Violet Bird, Collette Mazzolotti, Gladys Prenica, Adeline McIntyre, Edna Gregory, Ann Carter, Florence Allan, Jean Woodbury, Charlotte Woodbury, Peggy Hyde, Kent Jackson, Agnes Allison, Fern Price, and Wanda Gilbert.

"The Jewish Crown."

The production of "The Jewish Crown" on Wednesday evening at the Standard Theatre proved an immense success. This operetta has been made famous by Tomachewsky, who originally produced it at the People's Theatre in New York, which is known throughout the world as the centre of modern Yiddish operetta. The greatest praise must be accorded to the players, who all worked and sang delightfully.

There is no doubt that "The Jewish Crown," with its tuneful melodies and bright folk dances, will prove the most popular of the productions of the present Yiddish season.

Doris Dumas.

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Racing Notes.

By "Observer."

The Johannesburg Autumn Handicap is to be run at 3.10 p.m. on Saturday next. The double tote will operate on the fifth and sixth races on the card.

Sir Abe Bailey has arrived on a visit to the Rand for the Show Sales and Autumn Meeting.

The Sydney Cup, two miles, one of Australia's big handicaps, is to be run on Monday.

The next English races of interest to us in these parts are the Great Metropolitan, to be run on Tuesday, April 19, and the City and Suburban Handicap, on the following day.

Owen Sullivan, now in the convalescent stage, is still an inmate of the Johannesburg Hospital.

At the close of the Turf Club's Autumn Meeting, Major Henley will be saying his good-bye-e's, for he is due to leave on April 24 on a six months' holiday.

Mr. H. J. Cook's annual sale of yearlings takes place on Thursday, April 14, on the Showground.

Reuter cables the death of two prominent English jockeys in G. Archibald and H. Robbins, and also a Newmarket trainer in H. Lines. According to the cable Archibald's death, which came on the evening of a day when he had five mounts at Newmarket, was the result of excessive wasting.

Two of Australia's champions, in Heroic and Manfred, are being retired to stud. Both are sons of Valais and, like most of that sire's stock, are exceptionally bad at the starting gate.

At Turffontein, on Saturday, some of the punters were sore when Kherida's number was withdrawn from the board after she had come under the starter's orders. But, as no time was wasted after Kherida had been found to be too lame to be allowed to start, her instant withdrawal was really the best thing that could have happened to backers.

Ike Strydom did not enjoy his winning ride on Banjolele in the Maiden Handicap at Turffontein. After surviving an objection for crossing, Isaac was fined £25 for not having kept a straight course, and the Executive Stewards of the Jockey Club subsequently ruled that the fine was in order and must be paid.

Myer Browse cannot be enjoying his trip to Durban. He was successful in an objection against Irish Spring, who had beaten his horse, Flume, and the Natal Local Executive confirmed the finding of the Clairwood people. But after the last race of the day Myer was carpeted over the running of another of his team in Bold Winkfield, and, at the time of writing, his fate is not known here.

This year, the Durban July Handicap is of the value of £5,000, from which £750 will be deducted for the second and £250 for the third. The date of the race is July 2, and nominations are to close at 4 p.m. on Thursday, June 4, weights being published three days later. Thus we will have the entries practically a month before the race, and this should be time enough for the most hazardous of punters to have a bet.

Messrs. George O'Meara and W. W. Pickering have issued a timely warning that their top-weight, Vibration, is a very doubtful starter for the Autumn Handicap. In all probability, Vibration will be held in reserve and repeat his success of last year in the Jockey Club Stakes, run on the last day of the meeting. Then Vibration won the double, as, previous to winning the weight-for-age race, he won the Merchants Handicap.

What an unholy farce the Show people perpetrated when issuing their absurd restrictions on the issue of admission tickets to Sunday morning's yearling parade. Several legitimate trainers and prospective buyers were refused tickets, for which written application had to be made, and then met with the approval of the authorities concerned. Others, again, who never bought a yearling in their lives, and never intend doing so, were able to get tickets. And as a finale to the farce, the gates were wide open for anyone that liked to walk or drive through.

It was up to the Kimberley owner, Mr. P. Sussman, to say thank you to C. Anderson, for it was to the skilful riding of that jockey that he owed his winning double at Turffontein on Saturday. This was gained with Sly Vixen and Wild Ray, a pair of very cheap purchases picked up by him in the dispersal sale of De Beers Stud. Both only just scraped home by a head, and the victory of Wild Ray would be especially pleasing to the connections who had an exceptionally good price about the gelding, who finally started at 7 to 4. Jack Angles saddled the winning pair, which he turned out in tip-top order.

Less than two years ago, Figaro was regarded such a certainty for the July Handicap, won by Bird of Prey, that he started favourite at 3 to 1. In the race he was never sighted, and goodness know what he cost backers on that trip alone. And the excuse put forward was that the going was too hard for his poor feet, whereas, if the real facts were known, he simply was not good enough to win. Evidently the days of big handicaps for Figaro are over, for on Monday last he was sold at auction for nineteen guineas. And when he left the sale ring, Figaro entered on the first stages of the road to oblivion as far as racing is concerned.

Some of the critics were not impressed at Sunday morning's yearling parade. While there were one or two very nice ones on view, the percentage of undersized and bad legged ones was very noticeable. Mr. Henry Nourse did not produce his champions, Decorum, a chestnut colt by Polystome out of Dignity, or Vivid, an own sister to Illustrious, but we were allowed to peep over the bottom door at them. If his legs, which one could not get a proper look at, are all right, you can mark Decorum as champion yearling and a racehorse, and Vivid is sure to be a galloper. Both are already leased to Fred Murray, and the best of the Dwarsvlei lot were also placed out on lease some time ago.

So far, the Autumn Handicap, to be run on Saturday, has evoked little or no interest. There has been practically no betting of note on the race, and there does not seem much possibility of any before the card call on Thursday evening in Transvaal Tattersalls. There has been no withdrawals since the declaration of acceptances, but with so many stables dually represented it is safe to assume that some of those left in will not see the post. At this stage those that please most are Benedictine, the best of Jos. Simpson's pair, and Thankful. A card of seven events is being presented, the first of which is set down for 1 p.m., and the following should run well:—

1.0 p.m.—Juvenile Handicap. Five furlongs 120 yards.
1, White Sauce; 2, Shapely; 3, Landing.

1.55 p.m.—Trial Handicap. One mile.
1, Red Falcon; 2, Goodwill; 3, Advertiser.

2.30 p.m.—Yeoville Handicap. One and a half miles.
1, Sun Lad; 2, Memoria; 3, Almeida.

3.10 p.m.—Autumn Handicap One and a quarter miles.
JOS. SIMPSON'S BEST 1
BENEDICTINE 2
THANKFUL 3

3.50 p.m.—Flying Handicap. Five furlongs.
1, Sir Abe Bailey's Elect; 2, Star Turn II.; 3, Jack-in-the-Green II.

4.25 p.m.—Forest Hill Handicap. Five furlongs 120 yards.
1, Royal Record; 2, Rural Fellow; 3, Hasty Man.

5 p.m.—Belgravia Selling Handicap. Six furlongs.
1, Nancy Fair; 2, Sea Lord; 3, Barleycorn.

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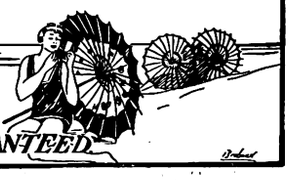

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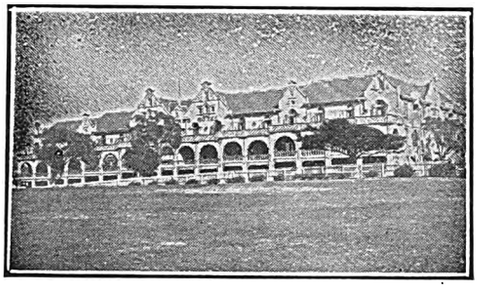

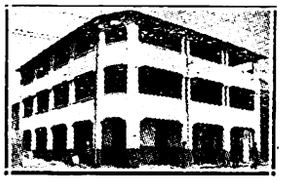

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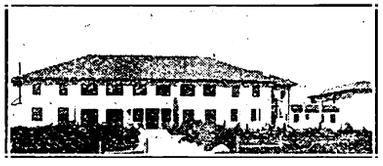

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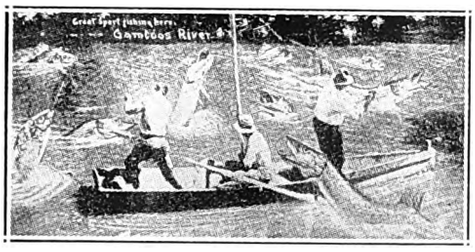

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S.A. PICTORIAL
STAGE & CINEMA

VOL. XX., No. 612] JOHANNESBURG, APRIL 20TH, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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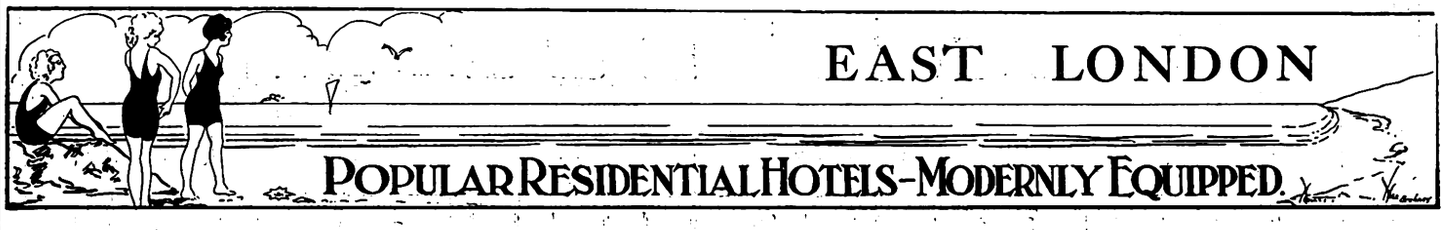

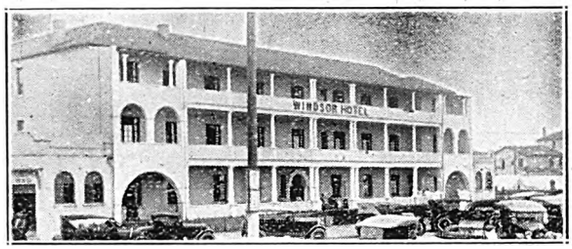

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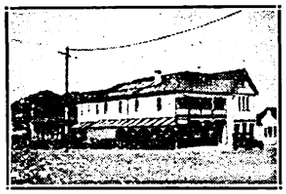

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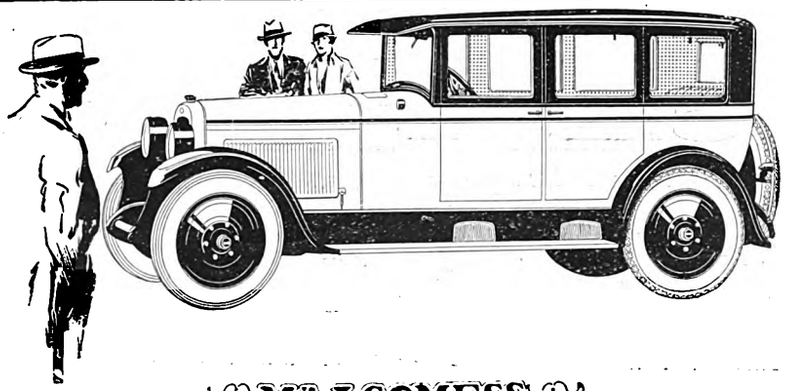

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XX. No. 612. WEDNESDAY, APRIL 20TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Percy Hutchison, the actor-manager, who is to pay a return visit to South Africa, arriving early next month. Mr. Hutchison opens at His Majesty's Theatre, Johannesburg, on May 9th.

[*Photo: Claude Harris.*

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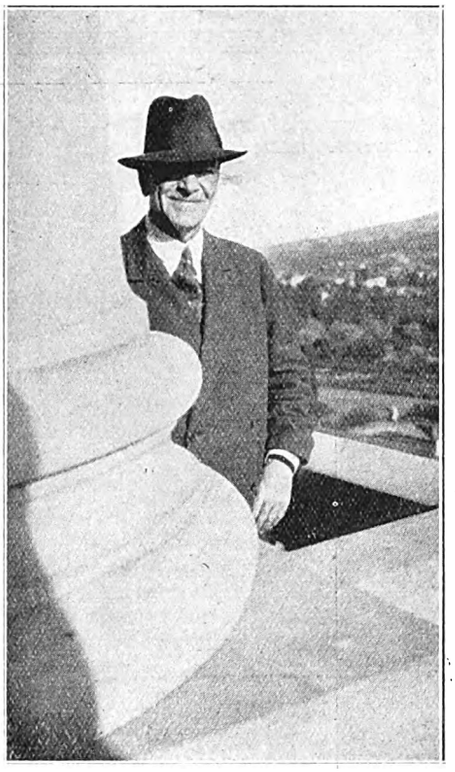
At the Villa Rose.

I would make your blood run cold . . . an' you'll allow me . . . .

An elderly woman with peroxide hair, her skinny neck ringed in diamonds, her ample form clothed in gold georgette—an elderly woman defying age and clinging to her youth. And then, may it please you, a young, very young girl in the briefest of blue skirts—young almost to the point of gaucherie, and a raven-haired, vivacious French maid, past her first youth, impetuous, full of the fire of the South.



Arthur Bourchier.

Take, gentle reader, these ingredients and much may happen.

It did!

Next, please. The room in Madame Dauray's flat is darkened, such a bizarre room with its deep violet blue doors scrolled in gold, and from the inky depths of the closet rises the pale form of a woman—a woman who has "passed over" and who brings a message to the elderly madame. A moment, then hysteria, breaking all bonds. Just hysteria and a woman convinced at last that her mocked-at superstitions are true.

Again let us pause. The "Villa Rose," the drawing-room from which the name is derived, the pale pink satin of the walls shining down on what? On a small table on which a lighted crystal is inset; on three figures at that same table—"Madame Dauvray," gowned in priceless tissue, decked out with diamonds, elderly, loving, doubting, fearing; on "Adele," "Adele" in all the smartness of the underworld, the, may we say, *chic* underworld? "Adele," chestnut haired, laughing, flauntingly blatant; "Adele," the . . . well, well, well. And the third figure, sinister as the raven, black gowned, with venom in her heart, the French maid, the *soi disant* companion.

Inky darkness . . . in the alcove, a girl bound hand and foot, treachery, black treachery . . . the jalousies open softly, so softly that the three figures sitting in the dark at the table do not hear; the French window opens yet more gently . . . the sudden rush, the sound of the rattle in a dying throat . . . screams, wild screams . . . whose? . . . were they yours, oh, ye inhabitant of the next stall, or . . . mine?

Geneva; oh, the beauty of the lake, the thousand and one pin points of light across the waters, the voices of the people on the lake softly coming in on the breeze, the mild moon looking down on . . . oh, woe is me . . . On the figure of the chestnut haired woman, dressing-gown clad, laying on the narrow truckle bed, heels in their pert scarlet shoes, high in the air, a cigarette between her lips. The underworld without its veneer! And crouched on the chair by the deal table, the girl, the very young girl in a tattered pink gown, begging, begging for her life. There is a man there, too, "Hippolyté Tacè," a man—well, it had the form of one. Hist! he is busy. A moment only, and the morphia needle is plunged into the arm of the very young girl.

So the "Villa Rose," and strolling through it, light heartedly, apparently disinterestedly, gaily, "Hanaud," the detective, the whimsical, lovable fellow with his fads and his fancies, his fondness for "La Donna e Mobile," all his steeliness of look and intentness of purpose behind the fantastic exterior, Arthur Bourchier, a great, a human, a very interesting performance. It held an audience spell-bound on Monday evening at His Majesty's Theatre, Johannesburg.

"Villa Rose"! It is a light-hearted entertainment, light-hearted, with the most sinister of moments, the darkest of infamy is A. E. W. Mason's play. A rare evening's amusement . . . and horror!

Noelle Sonning as "Celia Harland" was excellent, the young ingenue to the life, hesitating, charming, innocence itself in all the modesty of girlhood. Helen Rous as 'Camille Dauvray" gave a very fine character study, and rose to great heights in her most hysterical moments. The personality of Frances Dillon as "Helène Vauquier" made itself felt over the stalls and on the stage imprinted its strength on the other, may we say, crooks? She made the Franch maid a wonderfully live figure. Cherry Hardy as the insolent "Adèle Tacè" gave a brilliant performance. Her husband, "Hippolytè," was played as one would expect Frank Bertram to handle the part. Edward Woodings as "Harry Wethermill" struck one as being a trifle quiet and shy, but as the play progressed he found his feet and gave a very good account of himself indeed in the dramatic moments with the famous detective. Claude Edmonds deserves a word as the affable "Perrichet." All the smaller characters were excellently played. Shelley Calton was a most attractive nurse. Cyril Cattley took the rôle of "Servottaz," Henry Wolston "Fleuriot," Beckett Bould "Besnard," Roy Jackson "Durette," and John Blanks a very robust gendarme.

The setting and the lighting throughout could not have been bettered, and roused much applause on several occasions, notably when the motor car was seen winding its way over the hills to Geneva. Certainly Cyril Cattley, as stage director, deserves the highest praise. C.R.

The Gowns.

The play is very beautifully dressed and is responsible for showing us several "bits and pieces" that are quite new to Johannesburg.

Noelle Sonning wears a very lovely blue taffetas in the first act, banded at the scalloped hem and yoke in pale pink, its length somewhat of a revelation in a town where short skirts have ceased to cause any comment. Later she wears a most desirable blue georgette, on which is embossed a pink flamingo outlined in diamante, poised over a border of water lilies and green leaves on which, even now, the dew is not dry. The corsage has fascinating wing drapery. Cherry Hardy's black suit of charmeuse and scarlet hat and scarf are very attractive. Her next gown of rose velvet, very tight and *very* short, has a narrow train caught at the waist in a diamante clasp. There are strings of diamante across the corsage, and crossing over to form a necklace.

Helen Rous wore a handsome gold georgette embroidered in crystals in the first act, and, later, gold tissue inset with bands of gold lace—a regal figure.

And dominating it all, startling in their contrasts, is the black of the French maid and the dazzling whiteness of suit of the great detective. C.R.

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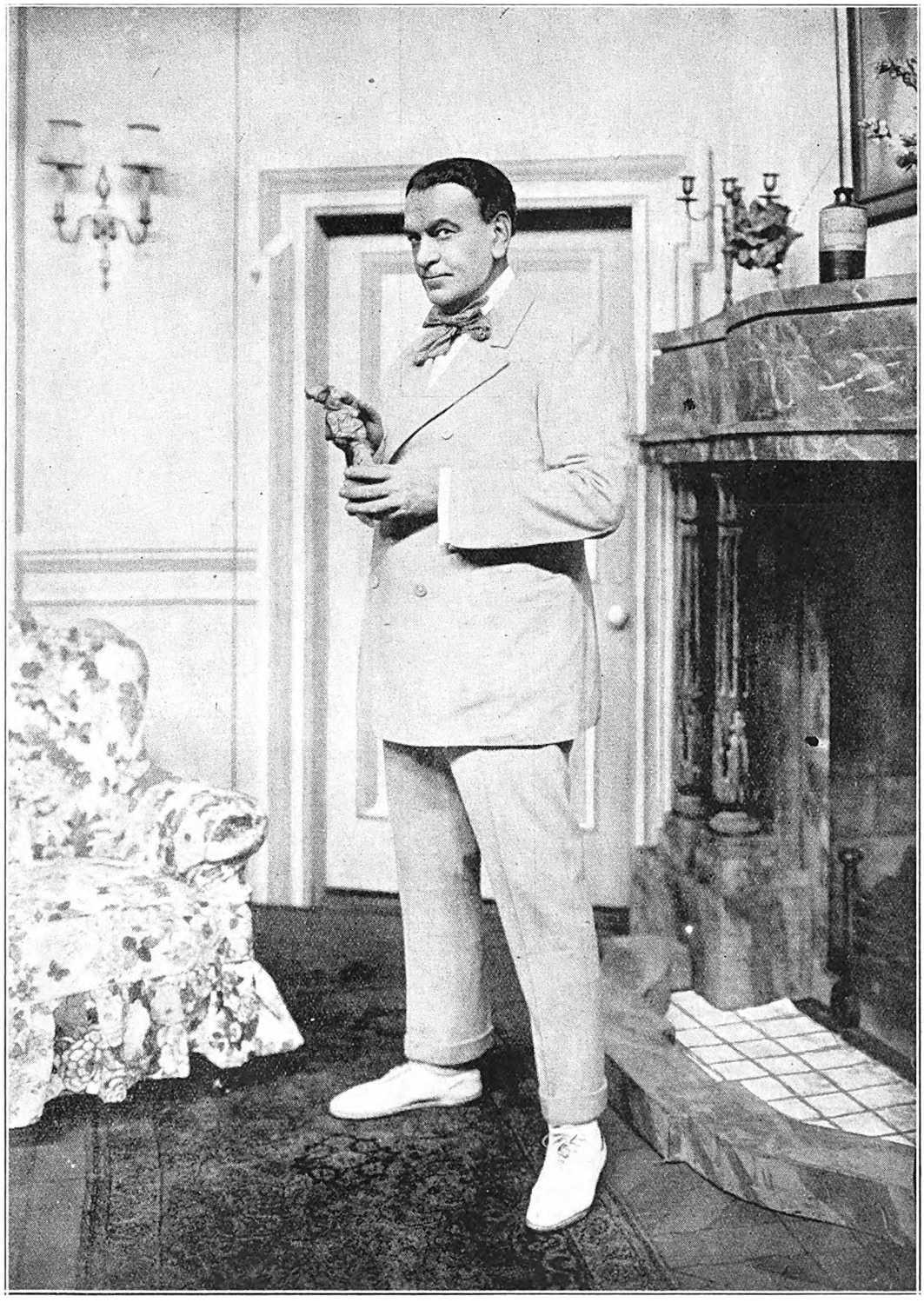

Arthur Bourchier as "Hanaud" in "At the Villa Rose."

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Deren and Yvette, the two youthful speciality dancers in "Mercenary Mary," at the Empire, Johannesburg.

Mlle. Desi Desiderati.

A glance at Desi Desiderati is enough to establish her very high in our esteem. She is young and slender, with dark eyes and dark hair, which are excellently contrasted with a dim olive skin.

But when she sings we forget that she is beautiful to look at and that she has attained fame at an early age, and that we are probably watching a great prima donna in the making. What a voice! What blending of power and beauty! Here is at last the ideal interpreter of, and the ideal voice for the Puccini operas. Here is the ideal "Mamon," the perfect "Tosca," the loveliest "Madame Butterfly," and the most appealing "Mimi."

Desiderati will sing some of the big arias from all these operas on her forthcoming tour of South Africa. In her programme will also be included that haunting and exquisite South American seranade, "Ay-ay-ay."

I cannot give Desiderati's voice better praise than to repeat what was said of her by a famous maestro. "Her voice is so melodious, so personal, so full of fire, that it incarnates all the magical beauties of Italy."

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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Leicester Square,
March 25th.

The recently produced play at the Court Theatre, "The Blue Comet," will be withdrawn shortly, after a run of nearly the same number of weeks as "The Farmer's Wife," by the same author, ran years.

In the meantime "Yellow Sands"—also by Eden Phillpotts—at the Haymarket, may turn out to be a rival to "The Farmer's Wife." The rise and fall of "The Blue Comet" will make remarkably little difference to Mr. Phillpotts' record of having had, for years on end, at one theatre or another a play that was continuously drawing crowded houses.

The Next Production at the Court

will be "Bert's Girl." The leading part, that of Stella Marsh, "Bert's Girl," will be played by Dorothy Black. This news will have special significance for South Africa, as Dorothy is one of her own daughters. Dorothy Black was born in Johannesburg, her parents being pioneers on the Rand. She was first discovered when she was a student in London about three years ago by Sybil Thorndike. Since then she has played under her management and the Reandean management, and recently has been leading lady at the Birmingham Repertory Theatre, and is now taking her place among the stars of London.

Dorothy Black.

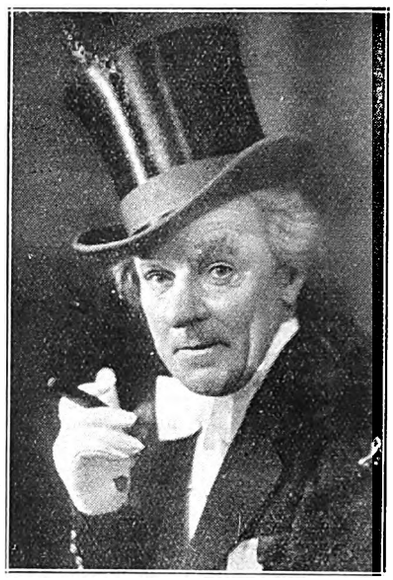
Our Very Newest Play,

"Professor Tim," played by the Irish Players at the Vaudeville Theatre, was written by a crippled Irish workman who has not left his room for ten years. I hear that he sat waiting last night in Ballymoney, Antrim, for news of the first play he has had produced in London. The comedy was admirably acted by Arthur Sinclair, Sarah Allgood, Maire O'Neill, and I hope that it will have as good a run as "Juno and the Paycock," a play by a fellow countryman.

Karsavina Was Back at the Coliseum for a Time,

dancing more beautifully than ever, until she strained a tendon in her foot. So we have to deny ourselves the sight of this sweet dancer for the present.

To-night we are to have a new play at the Globe Theatre, "A Hen Upon A Steeple, and the news of it is doubly welcome, as it is giving us a chance to see again such delightful artists as Margaret Bannerman, George Tully and Norman McKinnel.



George Graves.

Waltzing on its Way.

"The Blue Mazurka" still continues to waltz its way through hundreds of hearts nightly. The accompanying photograph shows Gladys Moncrieff, its leading lady, in a jocund mood. It is well known that in Australia rabbits are looked upon as being the most horrible pests, but this little plush bunny has evidently endeared himself to one Australian, But then plush rabbits are quite harmless animals. Gladys Moncrieff has been called the José Collins of the South. She is beautiful and vivacious, and has a very true and powerful voice. Another important member of "The Blue Mazurka" company is George Graves, whom you see here. He makes an excellent foil for Gladys Moncrieff.

Gladys Moncrieff.

We are promised a new revue. "White Birds," the all white revue, which is to be produced by Lew Leslie, the producer of the coloured revue, "Blackbirds," which has been playing since September last year at the London Pavilion to crowded houses, is due to be produced in the first week in May at His Majesty's Theatre. All the best brains in London have been gathered together to make "White Birds" a success. Frank Dobson, the sculptor, will do some of the scenery. Noel Coward will be one of the authors of sketches—will write a burlesque on Broadway. Not for a long time has there been such a vast search for artists, and Maisie Gay, José Collins, Ed. Lowry, George Gee, fresh from Australia, and Gwen Farrar have been engaged. These form the vanguard of the artists, but it is probable that more names will be added to this list. Anton Dolin and Ninette de Valois are to dance in an elaborately staged ballet. The proposed production is a wonderful promise to keen theatre-goers.

P.T.

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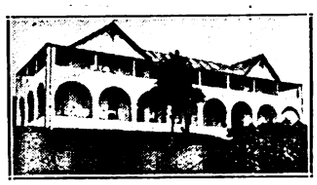
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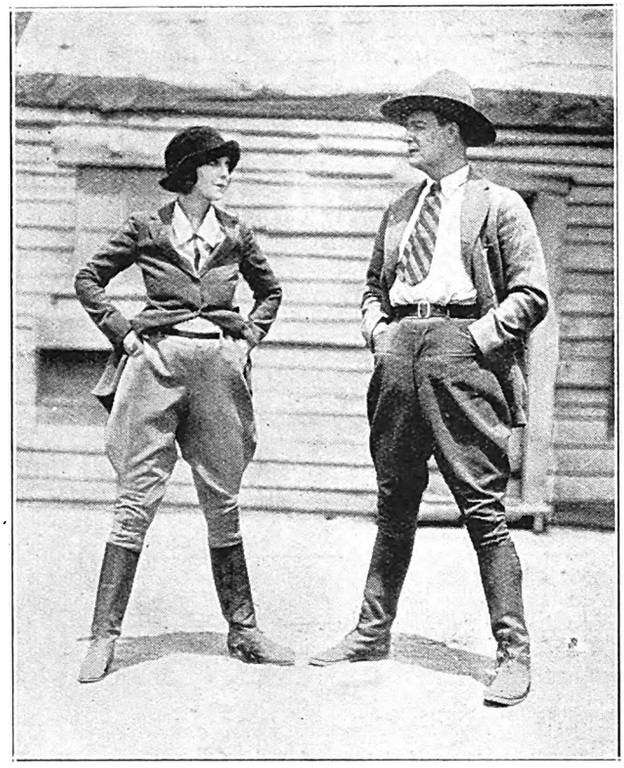
CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

"The Great Divide"

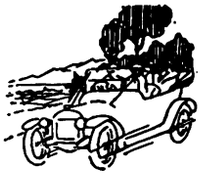
At the Bijou, Johannesburg.



Za Su Pitts and Huntly Gordon, who play the rôles of the New Zealand tenderfoots in the play. Alice Terry and Huntly Gordon take these parts in the screen version, which comes to Johannesburg, on April 25th.

PORT ALFRED SEASON

All the Year Round



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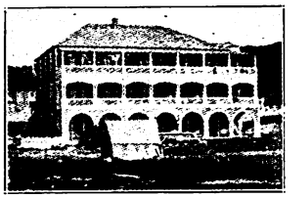

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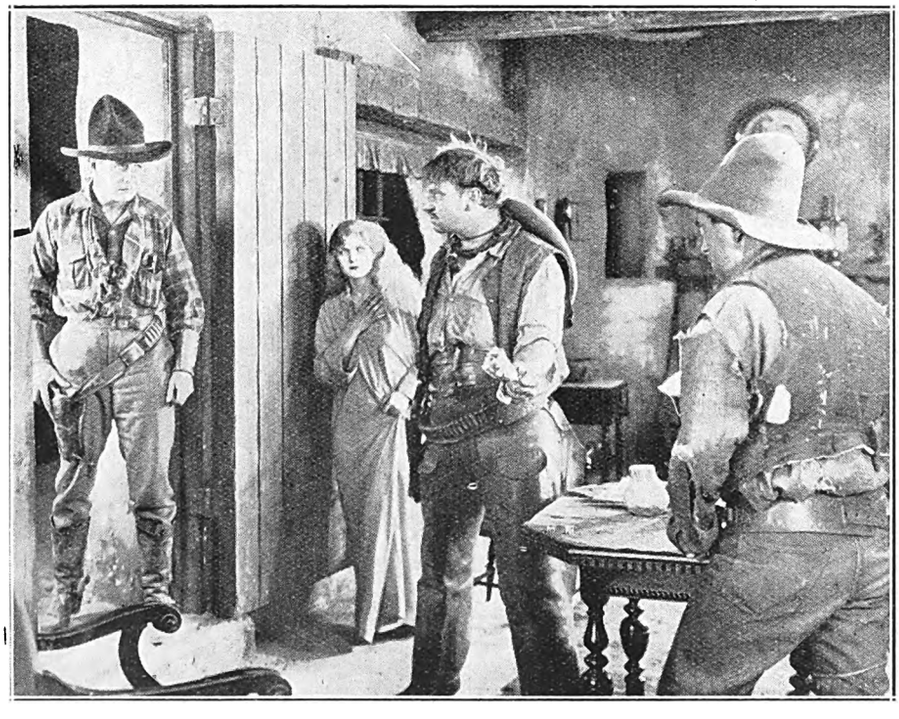

The girl, Ruth Jordon, is captured by three marauders of the West, who are drunken and bestial. They shake dice to see which will possess her, and the other two are not satisfied when Stephen Ghent wins, so he has to fight one and give the other a chain of gold nuggets to seal the bargain.

Jane Lee.

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Robinson and Macken.

Robinson and Macken, whose Irish comedy duo act will be seen at the Tivoli, Capetown, on April 27th, take great delight in telling of the adventures they have had. These are mostly due to Nan Macken, who is probably one of the tiniest grown-up persons in the world, and the great height of her partner accentuates her littleness.

Bill Robinson takes a great delight in the difficulties and mistakes arising from Nan Macken's tininess. For indeed, she does not look more than twelve at the outside. " I remember once," said Bill Robinson, " when we were going from Woolwich to Greenwich with a certain lady of our acquaintance, I paid the conductor for our tickets, and I noticed that he gave me two threepenny tickets and one twopenny. ' And why did you do that? ' I said to the conductor, and he replied to me ' Sure, it's only twopence for the little girl.' "

It is interesting to note that Bill Robinson started his stage career at the age of six as a Scotch comedian—a part in which he must have found his Irish brogue very troublesome. Nan Macken, on the other hand, was already an accomplished actress at the age of eight, so it is no wonder that these two present an act that is perfect in every respect.

Nan Macken was born in Dublin. For, sure, hasn't she the red hair and the almond-white skin and the grey eyes that are found only on the other side of the Irish Sea?

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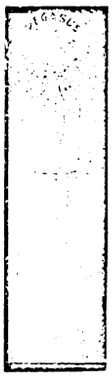

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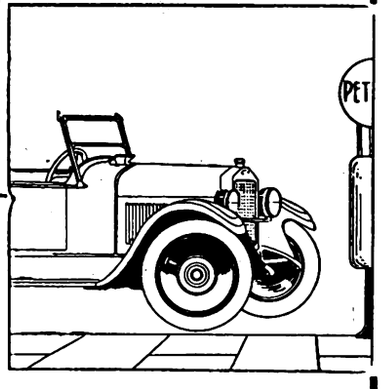

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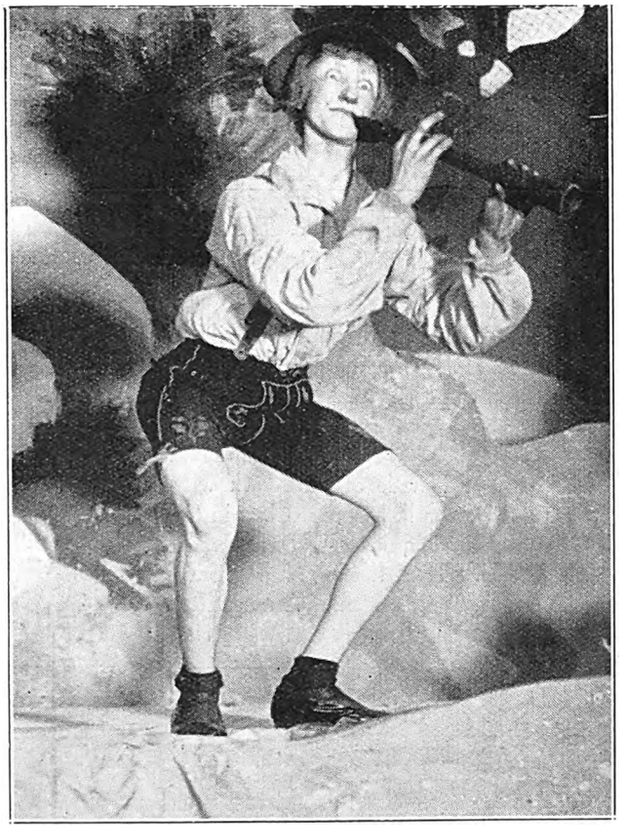

Nat, of Nat and Joy, on their way out to South Africa.

Nat and Joy.

Nat and Joy, the entertaining pair of dancers and singers who will shortly be seen in South Africa, have many tales to tell of their travels and adventures in their recent tour of the Continent.

Nat tells of a certain case of much-travelled shirts which, when sent by him to a laundry in Berlin and left behind in that city, followed him from town to town and never found him. They went from Berlin to Paris, from Paris to The Hague, from The Hague back to Paris, from Paris to Madrid. Eventually when he had returned to London and had been in his own home for some weeks, the truant shirts turned up, looking as good as new. Who will say after this experience of Nat's that Continental post-offices are not honest?

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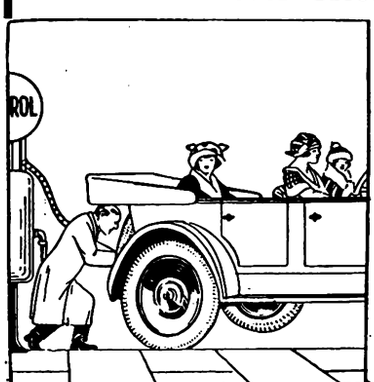

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Nat has lately been with the J. W. Jackson company. This is the present-day replica of the old original Eight Lancashire Lads, in which Charlie Chaplin and Jack Edge, and other now famous comedians, got their first experience. Naturally, Nat feels glad to belong to a company which once had such famous men in its ranks.

As for Joy, her most pleasant recollection of her Continental tour is the supper which was given by Mistinguette in Paris on the last night of the revue at the Moulin Rouge. Joy danced and sang in this revue, and the great comedienne was more than kind to her. "It was a wonderful experience playing with Mistinguette," says Joy, "and I will never forget it. I used to stand in the wings and watch her. Every movement and every word of her performance was perfect, and I cannot think of a finer artist on which a young aspirant to fame could model herself."

Jeck Duffy, of Christie Comedies.

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TO OPEN WITH

Catherine Lacey, who is to be leading lady.

[*Photo by Joan Craven.*

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ERCY HUTCHISON

Ena Douglas, another fascinating member of the company.

[Camera portrait: Dorothy Wilding.

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Esme Major and David Henley.

In Esme Major and David Henley, South Africa will have a pair of entertainers whom it would be difficult to better. They are both singers of considerable repute in England. As a matter of fact, they both started in the D'Oyley Carte Gilbert and Sullivan chorus.

"It was, I remember," said David Henley, "in 'The Gondoliers' that we both got our chance. As a matter of fact, that is how I met my wife. We were soon playing small parts at the Prince's Theatre, that home of Gilbert and Sullivan opera. After that, feeling very brave and bold, we took out a concert party and ran it together very successfully."

David Henley and Esme Major were out in South Africa some years ago with the Gilbert and Sullivan Opera Company. He played principal parts, and she smaller ones.

They recall an amusing experience which they had one night when they were playing "Iolanthe." "The drummer," said Mr. Henley, "thumped his instrument with such earnestness and determination to, as it were, beat the band, that he fell over backwards. You know that in 'Iolanthe' the centre of the stage is taken up by a lily-covered pool, from which 'Iolanthe' rises. Well, it was into this pool that our drummer fell. But was he downhearted? No! He simply lay there, lapped about with stage water-lilies, and went on banging his drum and beating the band."

Esme Major, coming to the Criterion, Durban, on April 25th.

David Henley.

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RAIL AND MOTOR EXCURSIONS TO PORT ST. JOHNS.

If you have not yet visited this delightful resort, take advantage of the Easter Excursion facilities to Umtata, and thence by motor at the specially reduced fares of £4/10/- return.

LOOK FOR SEPARATE LEAFLET ANNOUNCING ONE DAY EXCURSIONS TO PICNIC RESORTS.

W. W. HOY,
General Manager.

Johannesburg,
February, 1927.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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"Red Dice," at the Grand Bioscope, Capetown, on April 28th, 29th and 30th.

Announcements in Light Car Field.

Following the announcement of a newly designed light car, the Whippet, made a few weeks ago by Willys-Overland, Inc., another large manufacturer has presented a remodelled type of four-cylinder motor car in the light car field, and other announcements are expected to follow.

It is stated in motor car trade circles that the Whippet type of light motor car is the forerunner of a general trend in this direction by a number of manufacturers. To produce a completely re-designed motor car, however, is a matter to be reckoned in years and months rather than in weeks.

In the meantime, the usual discussions regarding a product so revolutionary as the Whippet in its field may be expected.

Reports from Willys-Overland show that over 40,000 of the Whippet models are already in use, and that these cars are exceeding all expectations in the performance records they are establishing for owners.

The Whippet is the only light car built in the United States which gives a developed horse-power 100 per cent. in excess of its rated horse-power. It is the only United States built light car with the feature of construction which eliminates piston slaps by means of cylinder walls so deep that the piston never drops below the bottom edge of the cylinder walls.

Element of design include a crankshaft as large in diameter as that used by one of the most powerful multi-cylinder cars on the market, a camshaft of equal dimensions, and an oiling and cooling system which is the duplicate of that used on the finest built cars.

Of course, on a car that accelerates as rapidly as does the Whippet, that has sustained speed capacity found in the Whippet, four-wheel brakes are an absolute necessity. It is just as essential that the owner of a light car be able to stop quickly as it is for the driver of a larger car.

Willys-Overland offers in the Whippet entirely new features of economy and efficiency, and has adapted these features to the requirements of durability and performance.

Next Week's Calls.

Provisional Tour List for Week Commencing April 25th, 1927.

(Subject to Alteration.)

Tivoli, Capetown.—(Opening Wednesday, April 27th) Robinson and Macken, Johnson and Johnson, Rudarni and Carlton.

Empire, Johannesburg. — "Mercenary Mary" (third week).

Orpheum, Johannesburg. — Hind Sisters and Revel, Havana Band.

Grand, Pretoria.—Kiraku Brothers, Fay Paulette.

Criterion, Benoni.—Sammy Shields, The Gladiators.

Rinko, Maritzburg.—Walter Sayton and Partner, Lee Sisters.

Criterion, Durban.—Charon and Leacey, Major and Henley, Revnell and West.

Vaudette, Bloemfontein. — (Friday and Saturday, 29th and 30th) Russell and Dawn, The Checkers.

Apollo, Germiston.—Harold Walden, The Buckleys.

Palace, Bulawayo.—De Biere and Co., Russo and Bradford.

Empire, Brakpan.—(Friday and Saturday, 29th and 30th) Eugene Painter, Three Elysees.

His Majesty's Theatre, Johannesburg.—Arthur Bourchier in "At the Villa Rose."

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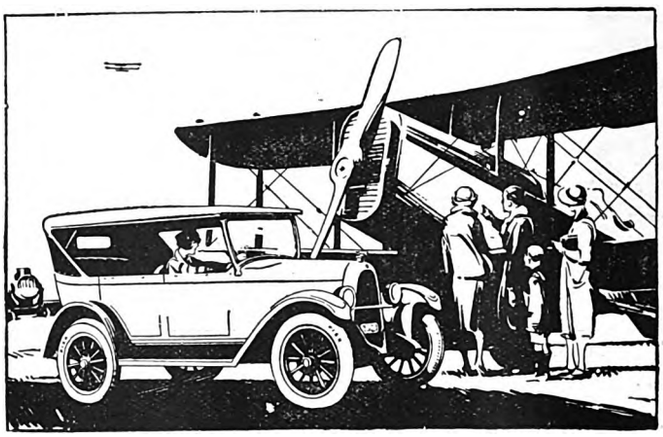

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Consider what the Whippet offers for its low price. Four-wheel brakes. . . It has a "high torque," 31 horse-power motor of small bore and long stroke—giving you tremendous power at low power cost. . . Travels 55 and more miles an hour. . . It will pick up in 13 seconds from 5 to 30 miles an hour.

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The economy of this modern car doubles the value of your motoring money. It travels 35 miles to the Imperial gallon of petrol—over 1,000 miles on a gallon of oil. Oil pump keeps engine perfectly lubricated at all times. Tyre mileage is exceptionally high.

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The mechanism and finish of the Whippet are of enduring quality. Long after you have bought the Whippet its design will be up-to-date. These facts make for high resale value.

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A Theatrical Vagabondage.

II.—ENTER THE TOREADOR.

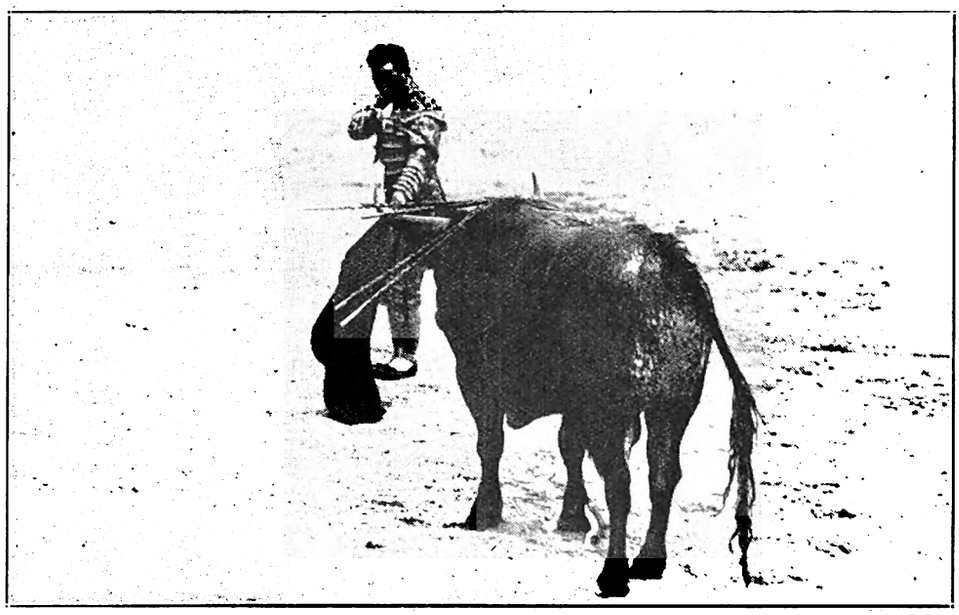
By W. J. Makin.

Madrid.

It was when I saw the one-legged toreador stumping past my window the other day that I knew the season of bullfighting in Spain had begun again. Once gored by a bull and now reduced to begging his way from the bull-rings of San Sebastian to Seville, the one-legged toreador is the miserable herald of Spain's national sport.

I followed him to the first bull-fight of the season, held in the fine Plaza de Toros of the clay-built village of Vistra Allegre, a few miles from Madrid.

Early in the afternoon the roads were thronged with creaking country carts and luxurious, throbbing Hispano-Suizas. This first fight was an event not to be missed by any good Spaniard, and nearly half Madrid was squeezing itself through the doors.



Among the holiday crowd moved the lemonade and beer sellers, the vendors of sweetmeats, begging musicians and all that noisy group so inevitable at a bull-fight. Afterwards this group squeezes into seats near the ring and forms a *claque* for the bull, cheering and hissing it to an excited state the moment it plunges into the dazzling sunshine.

"I should say it's going to be almost as exciting as a baseball match," I hear an American woman's voice drawl near my seat. Half-an-hour later, when two horses were lying gored in the ring and a bull, streaming with blood, was making its last desperate charge, I saw that same American woman with a pale and sick expression hurriedly making for the exit.

For this first fight of the year three of Spain's best matadors had been engaged. In dazzling, gold brocaded suits, they bow to the President in his box until their little pigtails are to be seen. The band blares, the banderilleros wave their magenta cloaks, the timorous jump out of the ring and, bellowing in terrifying fashion, a black bull dashes into the sunshine.

A roar greets that first bull, the roar a Spanish crowd gives when in holiday mood. The ritual of the fight, so rarely departed from, at once begins.

The banderilleros play the bull with their cloaks, bowing gravely to the applause generously given by the crowd; the picadors urge their miserable, blindfolded horses to a point of vantage where the bull charges, with the usual disastrous results.

Finally, there enters the matador, his pale face set gravely as he takes the long, thin rapier and conceals it beneath his red cloak. For five minutes he plays the bull, reducing it to a bewildered exhaustion. His side steps from the rushes of those lowered horns rouse yells of approval.

He judges the moment has arrived for the finishing stroke. According to the etiquette of the kill, the bull must be struck in the neck between the horns. Poised on his toes, feet close together, one arm balancing the rapier pointed towards the bull, the matador lunges forward. There is a roar from the maddened bull, a gleam of steel, and the matador jumps aside.

Simultaneously, there is an outburst of hissing from the crowd. The matador has failed. The rapier is just pricking the bull, instead of being buried deep. Facing that storm of hissing, with a face still grave and pale, the matador selects another rapier.

Again he tries, but, although more successful this time, the bull plunges away, trying to shake the rapiers from its body. It is only when the matador has poised himself for a third thrust that the bull suddenly collapses in the sand. A boy leaps into the ring with a dagger. He plunges it into the neck of the bull, and it is the end. Still hissed loudly and disgraced in this, the first fight of the year, the matador hurries from the ring.

Six bulls were killed that afternoon, and the idol of the crowd was the matador, Joseito de Malaga. He never failed in the rapier thrust, and his cloak play was magnificent. Some say he will become as famous as Bel Monte, the matador who receives £3,000 for each fight.

And now the one-legged toreador is stamping away south. In the sunshine of Seville, next week, mantilla clad *senoritas* will be waving to their heroes.

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Caryl Lincoln.

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Ye old-fashioned gown.

Charon and Leacey.

Elise Charon, of Charon and Leacey, an act coming to the Criterion, Durban, on April 25th, supplies most of the comedy of the act. In addition to having an excellent soprano voice, she has a keen sense of humour and to sing cockney songs is her delight. Like her partner, Eileen Leacey, she began her stage career at a very early age, and the two first met when they were both fairies in the children's play, "Where the Rainbow Ends."

While, however, Eileen Leacey took up dancing as her career, Elise Charon felt herself urged towards musical comedy and drama. She had an important part in "Betty," a musical show, and was later with Matheson Lang, when she played many parts in different plays, and understudied "Simonetta" in "Carnival."

Later, the two friends met again in a pantomime, in which Eileen Leacey was dancing, and Elise Charon playing parts. Concert party work together followed, and then revue claimed Elise. She went into "The Punch Bowl," a recent London revue, and played in sketches with the late Alfred Lester.

After that came a tour in "Woman to Woman." Her latest venture is, of course, this act which she will produce with Eileen Leacey in South Africa.

Miss Charon tells an amusing story of how when they were playing at a charity matinee their names, owing to a printer's error, were printed on the bills as "Ethel Clara" and "Eilleen Llacey."

These two artists are keen on tennis, dancing and golf.

Charon and Leacey.

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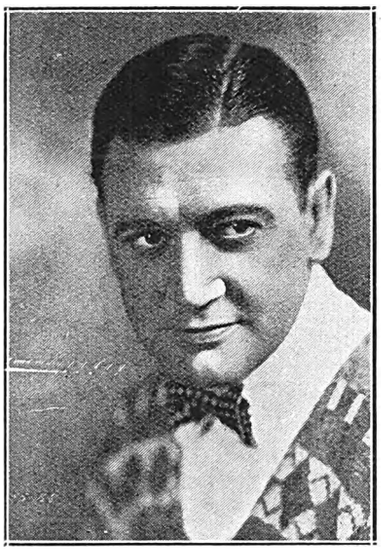
A scene from "The Golden Stair," at Wolfram's Bioscope, Capetown, on April 28th, 29th and 30th.

Sammy Shields.

"I remember once," said Sammy Shields, that inimitable teller of stories, who will be at the Criterion, Benoni, on April 25th, "when I was golfing at Ormeau Park, in Ulster, with Harry Lauder, his nephew, Tom Vallance, asked the old steward of the golf club, who had only started work the previous week, 'What's the bogey here?' We all shrieked with laughter at the old man's reply. 'I don't know quite what it is,' he said, 'but there's lots of funny noises at night!'"

Golfers will appreciate this story rather more than people who do not swing a club.



Richard Dix

"Shelly Calton" (Mrs. Lionel Falck), the pretty nurse in "At the Villa Rose."

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"Oh! for a dip in the briny!" says Marie Francis.

Dorothy Phillips is a pioneer. Yes, ladies, the pretty film star has had a vanity case set in the steering wheel of her car; so handy, just a dab of powder, and even the most hardened "speed cop" must relent and let her go.

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Paris Fashions.

Some Evening Frocks.

March 25th, 1927.

Evening frocks this season range from the draped dress, which is made even slimmer by means of the new fringe and the frankly picture frock, which Lanvin succeeded two or three years ago in making smart instead of merely picturesque. Between these extremes come the dresses for the ordinary person with a wealth of new detail, with the wholesale adoption of such materials as ostrich-feather and heavy fringe of artificial silk and with the scarves, without which this year no one would seem to be complete. Lelong introduced the big scarf. It is wider and shorter than the average two-and-a-half yards. Often it is differently coloured on the two sides and it has fringed ends to the depth of perhaps eighteen inches. The fringe is very silky and very heavy and, carried out in green, it looks rather like water flowing.

The scarf is wrapped round the neck and pulled down in a point back and front, so that the head emerges from a diamond of silkiness. The putting on and taking off of the scarf are among the chief attributes of the dress. Also the delicate shadings used this year can be enhanced by being extended to the scarf. Some of the most beautiful evening dresses are carried out in two or three pale shades of crepe satin. Palest pink, palest beige and white may be used together. With a scarf, perhaps in pale rose colour, backed with white or cream, and having long fringes in one of the tones, the dress is very lovely and, at the same time, intriguing. The combinations of pale shades this year in evening dresses are very hard to copy, and to that factor owe a good deal of their distinction.

Feathers and Fringes.

Fringe is also used in short lengths. Here and there dresses are made seemingly of a straight piece of satin or crepe, which is simply wrapped round the figure in a spiral. The edges of the spiral may be trimmed with short silk fringe. The greatest compliment, perhaps, paid to fringe this year is its imitation in other materials. Philippe et Gaston have a fringe which is made of georgette rolled as though for whipping and then cut off short. This has a rather mysterious effects, as it looks like fringe and yet has other than ordinary qualities. Some again is made of rolled argandy and has both stiffness and elasticity.

It is very largely by the use of materials in new ways that many of the season's effects are produced. Ostrich feather is used in season and out. A favourite method is to make a whole skirt of it. In other cases, tufts of ostrich feather, perhaps sewn with strass, hang from different parts of the skirt, giving it a light, fluffy effect. Pale greens and pale pinks are often seen trimmed with ostrich feathers of the same shade. The skirts are generally rather full and the bodices plain. Here and there sashes and scarves are finished off with trails of ostrich-feather, which again gives them a great effect of lightness. Ostrich-feather may be used as tassels, the upper part being of strass with the strands floating loose, but kept down by the weight of the strass. These also finish off a belt or, used in very small size, decorate a whole skirt.

Beads and Laces.

Beading is always alleged to be going out. There was probably never so much used as this year. Many dresses are made either in two tones of the same colour or with such contrasts as a white bodice and a black skirt. The beading is then used to connect the two. Beading fills in the V openings of the bodice and the many A openings of the skirt. On very plain, straight satin dresses it is used as one big design, almost making a picture of the dress. A dress with a white satin top, made in the ordinary chemise shape and having a deep purplish-blue satin skirt, had a red and gold design stretching from one shoulder down to the edge of the skirt on the opposite side. The effect was at once very simple and very luxurious. Bead fringe makes its appearance and dresses are decorated all over with little tassels of dead white or crystal beads, all very small. Various features are also outlined upon evening dresses, again rather as though the dresses were a piece of canvas upon which the picture was to appear. The bolero line is often represented in metal or bead embroidery, even though there be no real bolero there. The sweater line is another which is frequently represented on a plain chemise outline. Even a sort of coat and waistcoat effect has been seen simply carried out in embroidery of various kinds.

Evelyn Laye, as she appears in the name part of "Princess Charming" at the Palace Theatre, London, in the magnificent court gown and train designed and executed by Reville (1926) Ltd.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Lace is everywhere, both in black, in white and in shades. A favourite method of treating black lace is to give a dress one layer over the shoulders and then to back the rest with increasing layers of chiffon, till the lower part of the skirt is a dense black, only lightened by the frilling or pleating of the lace. Lace and tulle are thus used togther, the tulle allowing of additional transparency where it is needed. Black lace over a pale pink foundation still obtains a good deal, while white or cream lace is used very delicately over palest pink. The resulting tone is rather like the pink-white of the pelican. Rather trim frocks are made of lace used in narrow tiers. They are very often perfectly straight in outline, the surface only being broken by the edges of the lace. They may be girdled by a band of velvet, generally pleated or plaited in some rather stiff design. On the whole the fuller skirt is most seen where lace is used. It is still very short and remains as slim as possible round the hips.

Black and Blue.

Some of the smartest dresses this season are in blacks of every kind relieved by diamanté. Sometimes the diamanté is very elaborate; sometimes, and especially when used with black velvet, it is merely a touch on one shoulder or on the hip. Black taffetas lend itself admirably to this form of treatment and, among the many taffetas seen, it holds, perhaps, the first place. Usually it is made with a round neck, no sleeves and a bodice which looks straight, but is really sloped in a little at the waist. The skirt is nearly always full, and upon it are lines of diamanté or designs of the scrolled type. On one full skirt a series of long feathers was outlined in diamanté, the curl of the feather terminating at the waist. A straight black velvet dress with a deep U neck had shepherds' crooks of diamanté embroidered on it, the crooks turned downwards from the bodice and upwards from the skirt. The intervening space at the waist was very successfully left unornamented.

Taffetas, satin crepe, panne velvet in very pale shades, georgette and tulle are all freely used for evening frocks this season. Green and pink are very popular as colours, though there is actually a tendency so to mix colours as to make the combined effect impossible of description. *Bleu violine*—or viola blue—finds fewer adherents than was expected. It does not suit everybody, and it needs complete success to be wearable. White is very much to the fore, sometimes with no other decoration than contrast in materials. Creams and beiges are used together, while a deep powder blue and black and white mixtures probably carry off most of the honours this season.

M.H.

"Love me, love my dog."

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Edna Gregory, a Christie star.

MILKA & VELMA SUCHARD'S CHOCOLATE

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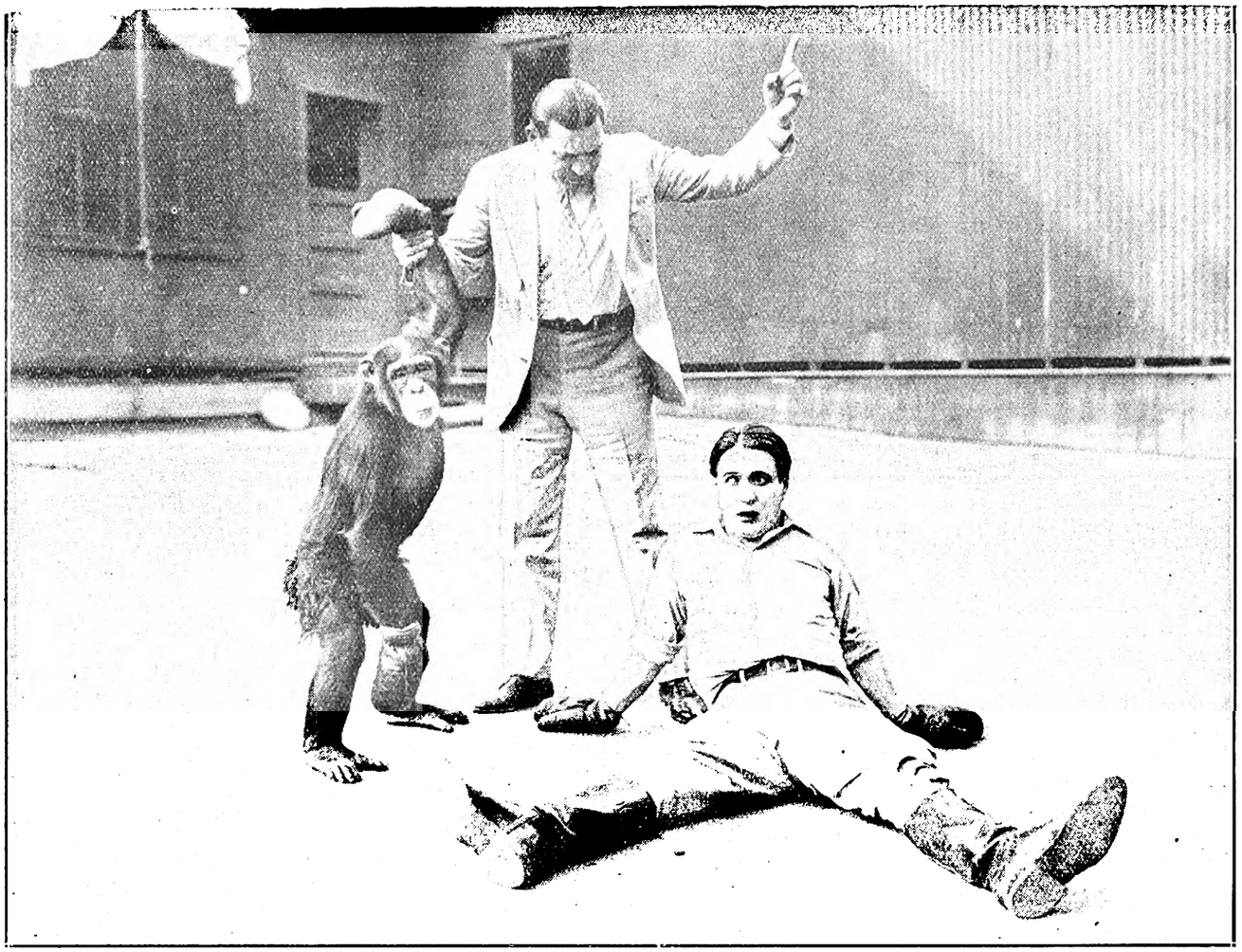

Charles Reisner, director of "The Missing Link" for Warner Bros., takes the count with the monkey, one of the important members of the cast.

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Racing Notes.

By "Observer."

When C. Westwater met with his accident at Germiston last November, it was feared that his riding career, if not ended, would be interfered with most seriously. Then his mount, Orbit, tore the thumb off Westwater's right hand, but, judging by his displays at the Autumn meeting, the English boy is riding just as well as ever. Jos. Simpson certainly thinks so, and, being an ex-jockey himself, he is competent to judge.

About the only man not too pleased with the exciting finishes at the current Autumn meeting is Mr. Harry Solomon. For, as the man in the box, it is his difficult and onerous task to sort out the placings, and it is a high compliment to the veteran that not a single one of his decisions or placings were even queried. All the same, if Mr. Currey keeps on at the present rate, "Harry" and he cannot remain good friends, for the strain is far too exacting.

Sir Abe Bailey's horse, Jubilant II, has practically finished with the racecourse and leaves on Monday for Mr. Otto G. Kellner's stud farm in the Free State. Jubilant II won two Prince of Wales' Cups for Sir Abe, the one at Durban and the other at Turffontein, in which he beat Vibration. Of late, the son of Gay Crusader turned sour on racing, and on Monday whipped round at the start of the Jeppestown Handicap.

While the judging of the yearlings at the Show was regarded with all the respect to which it was entitled, buyers as usual disregarded it more or less when the placed animals came into the sale ring the following day. Thus we had the second prize filly, Aille D'Or, making top price of the sales, while Contour, first in the class for colts and champion of the show, was under the hammer knocked down for less than Elgar and Desert Chief, who had been placed second and third to him in the show ring.

Mr. L. G. Bland would be pleased with the result of Monday's holiday meeting at Turffontein, for he bred four of the winners in Banjulele, Cardinal's Guard, Cardinal's Hope and Cargire. All four are by the successful sire, Cardinal Wolsey, and Cardinal's Hope and Cargire are brother and sister. And if only these successes had come before the yearling sales, Mr. Bland would have been even more pleased, since it must have meant an uplift in the prices of the youngsters he was submitting.

Can anyone remember a previous occasion when the two races on which the double tote was operating resulted in dead-heats? The writer cannot, and therefore Monday's performance at Turffontein calls for a new niche in the archives of records. As the totalisator does not bother about deciders, the pool was divided into four dividends, all somewhat on the small side, but everyone was satisfied—or at least had to be.

While there are several events on the agenda to be dealt with, the chief topic of discussion at the annual general meeting of the Jockey Club to be held on Thursday, April 21, will be the proposed new Ordinance of the Provincial Council. Alternately this has caused dismay and amusement, for while, if carried, it would mean the death knell of racing in the Transvaal, some of the propositions contained in it are almost ludicrous in the ignorance displayed by the framers of the Bill.

It is doubtful if we have ever had finer racing or more interesting and exciting finishes than those we have seen on the two days of the Autumn meeting. Now that the divided handicaps are a thing of the past, fields are smaller than of yore, but the runners are keener and we seem to get more thrills. Of course, a lot of this is due to the recognised fact that the stewards of the Johannesburg Turf Club are adamant in their resolve that runners must be triers, but one cannot withhold a big mead of praise from Mr. Ewan Currey for his highly successful handicapping.

Mr. H. J. Cook obtained some satisfactory prices at his annual sale of yearlings, held on the Show ground. A noticeable feature was the demand for high-class, well-bred and well-grown promising stock, but buyers fought shy of the moderate and lesser credentialled. Fortunately for the breeders the sales were held a day earlier than the publication of the proposed new Betting and Racing Ordinance which is so absurdly drastic and ill-conceived that the intention of the framers of the Bill would seem to be nothing short of a determined effort to kill racing in the Transvaal.

At the time of writing the weights for the final day of the Autumn meeting have not been made public. Provided the handicapper is not too unkind Cardinal's Hope should win the Transvaal Handicap and Mr. Murray may find the Merchants' Handicap to his liking with Illustrious, provided he can beat Asteroid II. But the good thing of the meeting is Vibration in the Jockey Club Stakes, a race he won last year two hours after taking the Merchants. Vibration has not been out at the meeting and therefore he will have the advantage of being a fresh horse. Francois will be the biggest danger to the champion in the weight-for-age event.

Jos. Simpson came very near to running first and second in the Autumn and Goldfields Handicaps, the two big races already decided at the current meeting at Turffontein. Until Vitry came along and beat his pair, Francois and Cardinal's Hope, Jos. looked a certainty for first and second. Instead, he will now only receive the second and third portions of the stake. However, with Cardinal's Hope and Memoria, he managed to achieve his ambition in the Goldfields at the expense of the favourite, Earley. Both, of course, were spectacular happenings, but one wonders if such tactics can be made to pay in the long run, and whether it would not have been better for Mr. Simpson to have one of his pair on each occasion to stay in his box and live to run and win another day.

It is generally admitted that Francois was dreadfully unlucky to lose the Autumn Handicap, in which Vitry beat him in the last stride by a short head, and it was a short one. Francois is a bit of a slug and a difficult horse for any jockey to ride, and just when one crack from the whip would have altered the judge's decision, Holme dropped that weapon and could not by the aid of hands and heels induce Francois to pull out one more little bit. On the other hand, Vitry would have been unlucky to lose, for last at the seven furlong post, he had to come through or round the field. Over the last furlong, little Markley looked even more tired than the horse, but the youngster managed the seemingly impossible, for Vitry carried his long run through to the end and just got up in time.

After all, Illustrious, despite his failures in the Summer Handicap and Champion Stakes, was the final favourite for the Johannesburg Autumn Handicap. Mr. Murray's colt ran exactly the opposite race on Saturday to what he did in the Summer Handicap. Then he was last at one stage and was running over everything bar Vibration at the finish to gain third place. This time he pulled his way to the front early on, was lengths clear making the straight, and then died away to nothing. The riding in both cases was censured, Hammon being blamed for not having made enough use of the colt's speed and gaining a position in the early stages in the Summer Handicap, and Strachan for allowing the colt to go to the front so soon and so far and not keeping something in reserve. Subsequently the stewards of the Johannesburg Turf Club held an enquiry into the running of Illustrious. This was concluded shortly after the commencement of racing on Monday, and Strachan was suspended for the day and is being reported to the Jockey Club.

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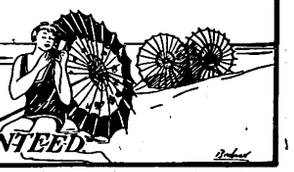

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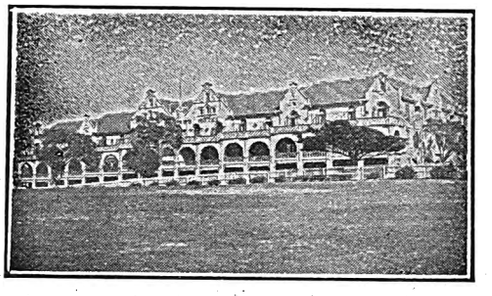

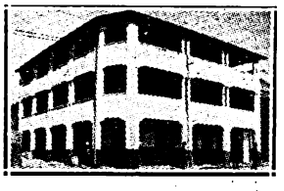

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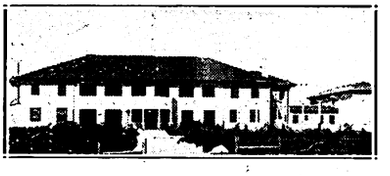

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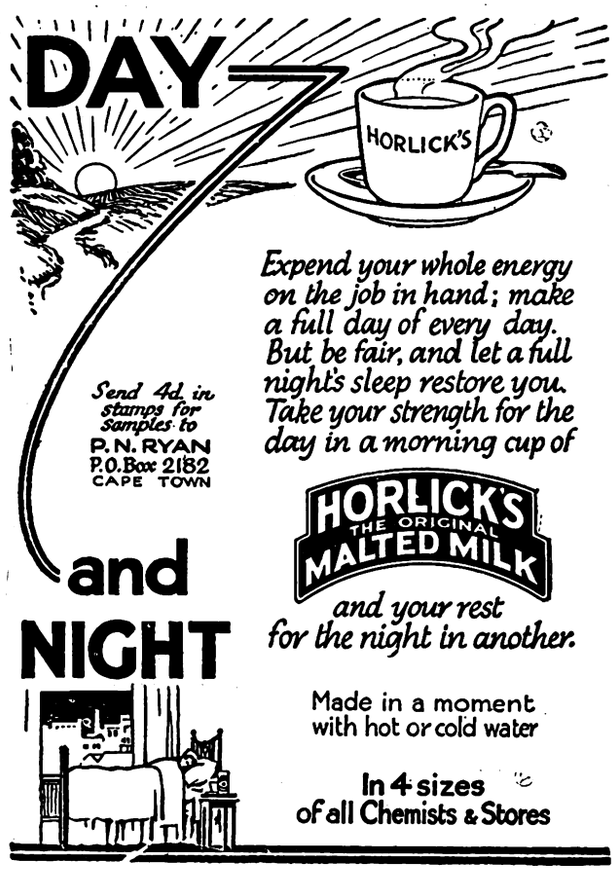

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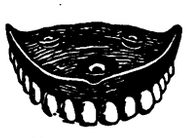

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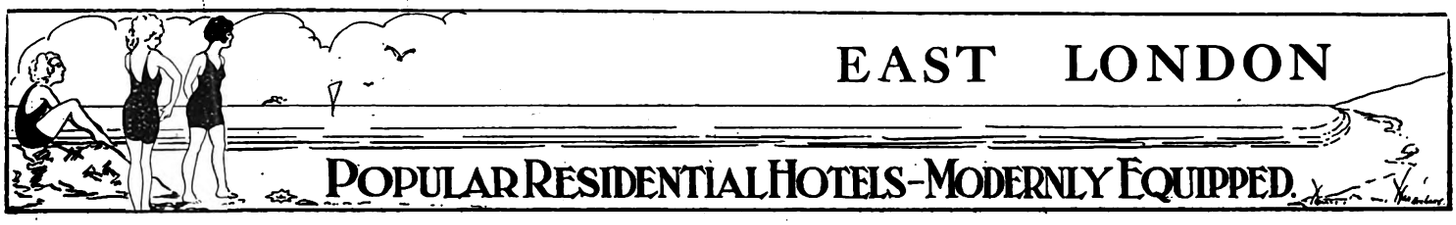

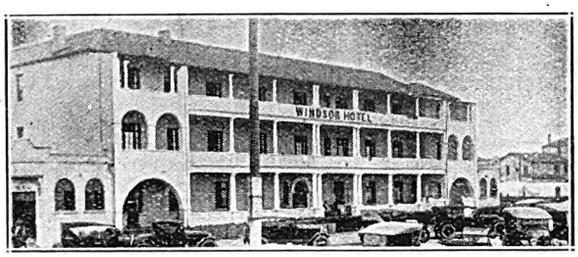

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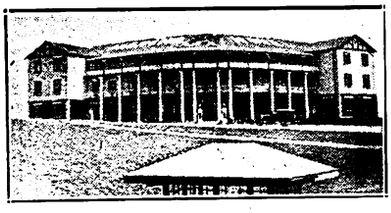

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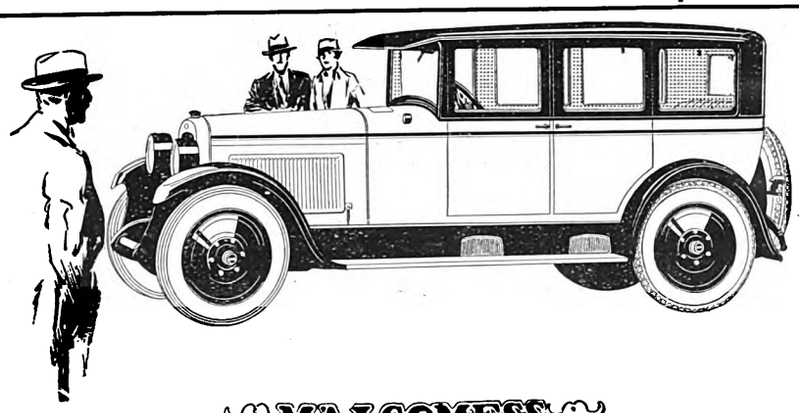

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STAGE & CINEMA.

VOL. XX. No. 613. WEDNESDAY, APRIL 27TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Marie Kendall, one of the star attractions on the programme at the Empire, Johannesburg, on May 9th (the birthday week).

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The Majority of the Empire.

The title conveys the impression that this is a report on the census of Great Britain, with an allusion, perhaps, to the numerical superiority of the fair sex; but it only announces that the Empire Theatre has finished its teething stage and, after a successful weaning, is about to become of age on the 14th May—an event that is being suitably celebrated by its foster-parents, the African Theatres, Ltd. The Empire was born in December, 1894, and, as a child, enjoyed those unsophisticated pleasures that are usually associated with immaturity; serio-comic singers, dancers and gymnasts being the chief training of its adolescent days. This experience was necessarily caused by the environment at that time and was suitably impressed upon the child's mind by its parents, Messrs. Hyman and Alexander. I can remember but one influence of a serious nature that, in those days, entered the surroundings of the infant Empire—Henry Lee, an impersonator of great men past and present, an astoundingly clever performance, and although he created a vivid impression on the child's memory, it was not till later that grand operatic excerpts and dramatic sketches, etc., made their appearance on the horizon of the vaudeville stage as a training for later years; for after the weaning point, rendered successful by the administration of programmes possessing a modicum of slightly larger things, the child's vision expanded sufficiently to make it appreciative of a more serious outlook and a desire for a broader prospect.

Mr. Edgar Hyman, who was managing director of the Empire Palace of Varieties.

Whereas in its infancy days we find association with Bonnie Kate Harvey, Louise Baudet, Rose Dearing, Katie Lawrence of "Daisy" or "A Bicycle made for Two" fame—and others too numerous to mention here, with a promise of later days in the persons of, amongst others, the late Marie Lloyd, Paul Cinquevalli and Alice Lloyd, it is noteworthy, from a psychological point of view, to find a radical change occurring in the life of the Empire after the South African war. We find that a totally different influence is directing itself upon the mind of the child. Times are changing. South Africa has passed through a nervous crisis—growing pains. Naturally these marks of growth have affected the rearing of the Empire, for it passes from immature stage to its teens. It is now being patronized by the Frantz Family and Pantzer Bros., extraordinary acrobats, The Pasqualis (Madame Pasquali later sang at the

Dave Foote, who has wielded the baton at the old and new Empire for over thirty years.
["Star" photo.

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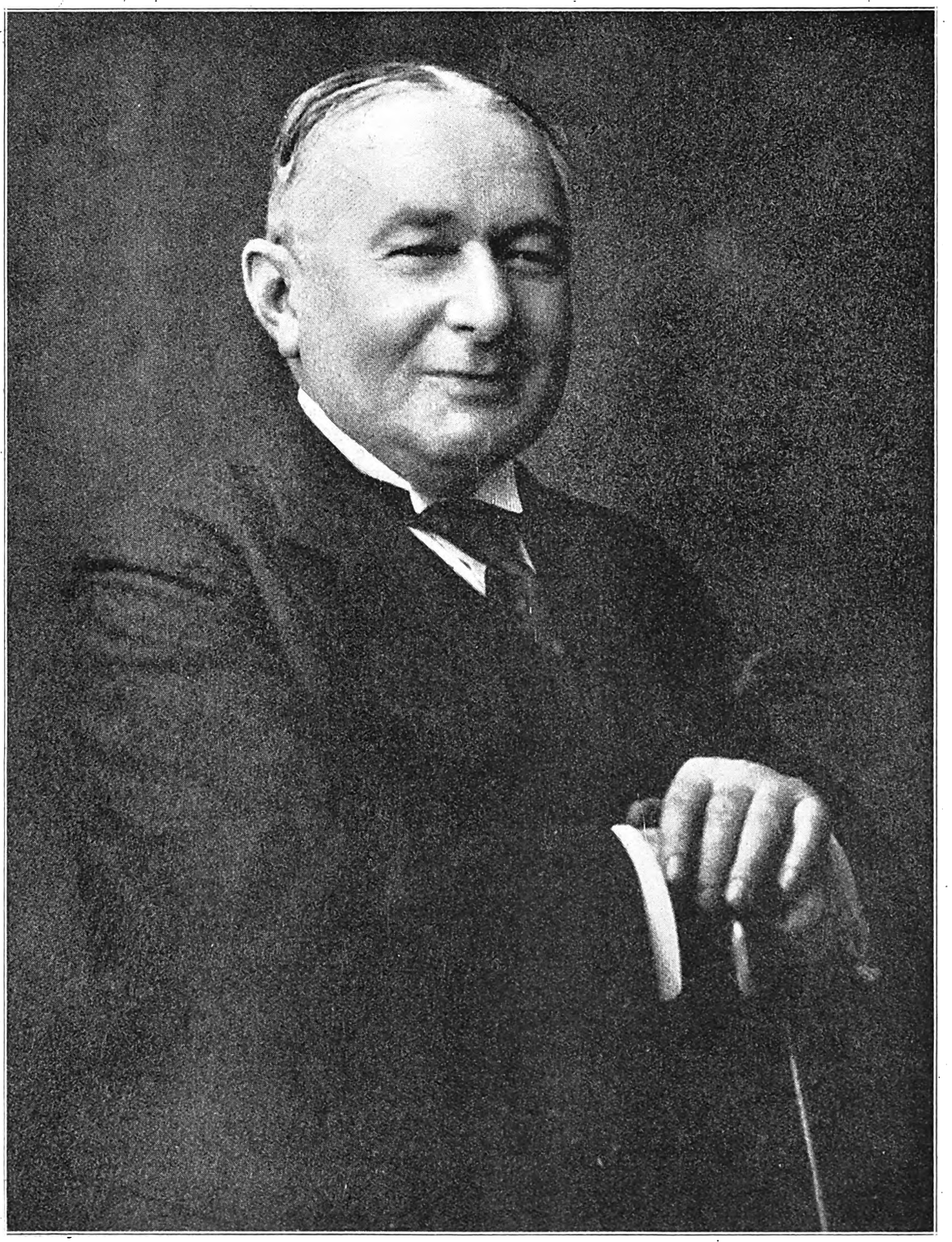

Mr. I. W. Schlesinger, Managing Director and guiding hand of the African Theatres, Ltd.
[*Photo: Brittain.*

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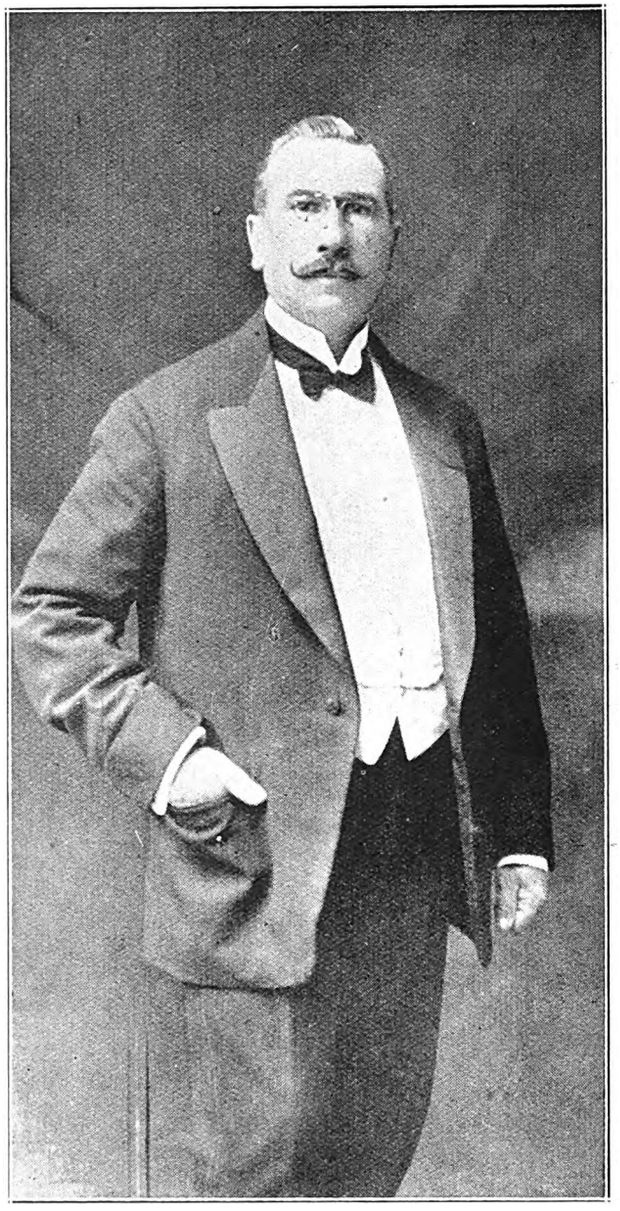
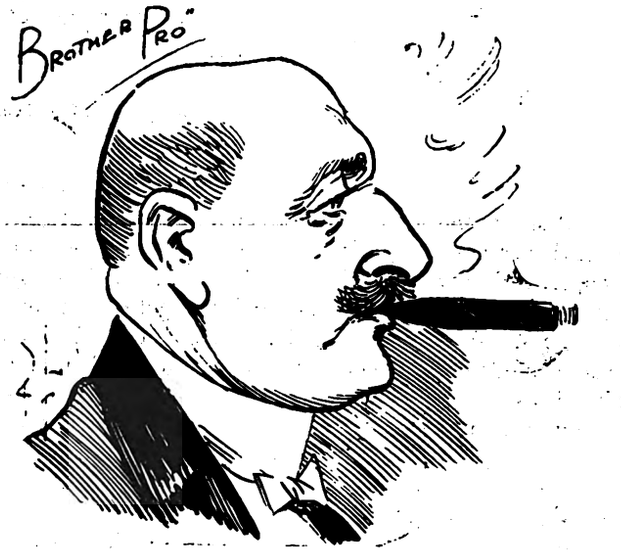
Metropolitan Opera House, New York), Victoria Monks—before she had a big reputation, Peggy Pryde, W. C. Fields, R. G. Knowles, Sandow, Le Roy, Talma and Bosco, Ching Ling Foo (the only real Chinese turn that ever appeared on the Empire stage), Metropolitan Quartette, and so forth, until we arrive at the period when the child shows indications that his ideas are turning towards extravagance, and that his present house is inadequate for his needs. Accordingly his parents look around for a residence befitting his aspirations. Hence the present Empire.



Mr. I. Rosenthal, assistant managing director.

On May 14th, 1906, we were made acquainted with the inimitable Ada Reeve, who still, I think, possesses the hearts of all Johannesburg, in a music hall lavishly appointed and decorated to comply with the desires of the young Empire. It seemed as if the golden crown on the pelmet (the drapery on the top of the proscenium) drew itself up with pride and just a touch of arrogance on this night, the opening of the new theatre. The budding youth quite forgot that the new house and its novel environment made for new experience, new faces and new tutors all essential to his life—indeed, all our lives. But it had not much to fight against in those days. Johannesburg's wants were few and were catered for by a musical comedy theatre—occasional glimpses of drama—and the Standard, the home of drama, comedy and, later, musical entertainments. What wonder, then, that the youth looked upon himself as a thing apart, secure in the knowledge that the Empire was



Brother "Pro," whom all patrons of the Empire will remember.

safe! Then came Mr. Schlesinger, who has made a strong man of the youth. As the head and guiding hand of the African Theatres, Ltd., Mr. Schlesinger has taught the one-time youth that he has to throw his shoulders back and face the obstacles of opposition, to surmount the rocks of competition and to overcome all obstructions with equanimity; and one is bound to admit that the youth has learnt his lessons commendably and with intelligence. The instruction he has gained from Geo. Robey, who is returning very shortly, Eugene Stratton (of blessed memory), Little Tich, Madame Alice Esty (in operatic excerpts), R. A. Roberts and, above all, Seymour Hicks and Ellaline Terris has been incalculable, for after Mr. Schlesinger became the foster-parent of the Empire in 1913, events moved so swiftly that a year later revue was originated—"Splash Me," followed by "The Ginger Girls." Since then the grown youth has passed through many phases. Potted grand opera, comedy sketches (Bert Coote) and even musical comedy have graced the boards. Jazz bands being in vogue, of course they must be included in the general menu, just to prove that, although the young man is somewhat of other days, he is still of the times.

In conclusion, I may say, that even if political plots in the olden days were hatched in the precincts of the Empire, that occasionally our associates were not always above suspicion, that sometimes domestic and other kinds of dramas have found their inception amongst us, and that once upon a time, with the tacit permission of the South African Republic authorities, vaudeville performances took place on Sunday nights, the Empire can rest satisfied in the knowledge that it can number some of the highest amongst its friends and remain proud of the fact that it was the foundation upon which Mr. I. W. Schlesinger built the African Theatres, Ltd.

Long live the Empire?

Dave Foote.

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Percy Hutchison Prepares.

The Forthcoming South African Tour.

London.

One of the most difficult tasks for an importunate interviewer these days is to manage five minutes' conversation with Percy Hutchison. This brisk and energetic of actor-managers is more brisk and energetic than ever. If he is not rehearsing plays for South Africa he is acting others at Chelsea Palace, and if you go further and track him down to his very business-like offices in Shaftesbury Avenue it is only to discover him dictating letters, discussing mammoth figures with accountants, interviewing wig and costume makers, or else talking with individual actors and actresses who are to accompany him to South Africa.

By sheer persistence I forced my way one evening into his dressing-room at the Chelsea Palace. While he greased and chalked his face before a mirror—in twenty minutes he was to saunter on the stage as that debonair submarine commander in "The Luck of the Navy"—he told me in brief, staccato sentences, the story of his South African tour that begins next month.

Extract from Saul's narrative: "Two months ago a tramp breaks into this waiting room one night, an' next morning they finds 'im in 'erc, dead. The doctors says as 'ow he died of fear."
—"The Ghost Train."

By permission the Theatre World.

"It was three years ago since I was in South Africa," he said, "and it has taken me those three years to find the plays which are worthy to be taken out to South Africa. The plays I took out before were a great success. I am certain that the plays I shall produce this time will be an even greater success. I am the only actor-manager who has made a third tour in South Africa, and they say third occasions are always lucky."

"And the plays?" I asked.

"First of all, 'The Ghost Train'" he replied. "It is the best thriller in London to-day. A haunted railway station and a mysterious Cornish porter. The mechanical effects should startle South Africa. The realistic effect of a train dashing through the station is wonderfully produced. I shall act the part of a monocled young Englishman, a new character for me so far as South African audiences are concerned. Among the company of players that will accompany me to South Africa will be the man who has made such a reputation as the Cornish porter in the original London production. Curiously enough, his name is Porter—Caleb Porter. He wears a wonderful beard in the play, and it is a real one that he grew specially for this production. I have insisted on him keeping that beard for the South African tour. It beats any false one."

Percy Hutchison began to chalk that healthy tan on his face.

"Another play that I am taking to South Africa," he continued, "is 'The Joker.' I've just come away from the play now. This is another thriller which is drawing crowded houses in London every night. It grips in the same fashion as 'The Ghost Train.' Then I shall produce that sentimental, funny, and witty play, 'Cock of the Roost.' I always believe in plays with good, clean, healthy comedy. I won't have any of these backboneless sex plays in my theatre. Another comedy is 'Just Married,' by the same authoress as 'Nightie Night,' which I produced in South Africa a few years ago."

There was silence for a few moments as Percy Hutchison was helped into his naval uniform by the dresser.

"The difficulty was to find a fifth play," he mused. "For a week or two I was in despair. Then, one evening,

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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I walked into the Apollo Theatre. They were producing a play called 'The First Year.' Critics had written excellent notices of this play; even St. John Ervine had observed, 'Don't think about going to "The First Year," but go.' Yet the public had not discovered the play, and the theatre on the night I was present was by no means full. But I left the theatre that night convinced that 'The First Year' was the play I wanted for South Africa. And other people agreed with me. Now it is a huge success, and it is impossible to get a seat. It is a play that deals with the first year of married life, and is a really beautiful play. It is a play that I am proud to produce before South African audiences."

"Who is to be the leading lady in your productions this time?" I asked.

"Miss Catherine Lacey," he replied. "She was trained by Mrs. Patrick Campbell, which is sufficient indication of her abilities. I think she will be liked by all South African audiences. Altogether, I am taking out as large a company of London actors and actresses as I did three years ago. Included will be Mr. Francis Roberts, who toured with Ruby Miller when she was in South Africa in 'The Edge o' Beyond.' Mr. Walter Dubb, also in the company, has toured South Africa before."

"I suppose you are glad to be going back to South Africa?" I ventured.

He laughed.

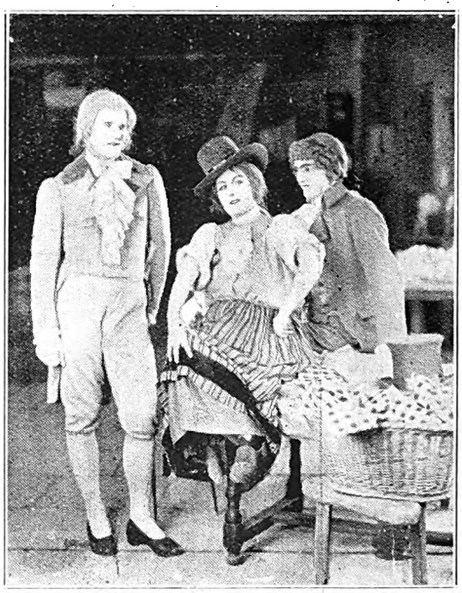
"I can assure you I am. I have hundreds—no, thousands of friends there, and I am looking forward with keen anticipation to meeting them again. Glad, of course I am."

"First call, sir," came a boy's voice from the doorway. I shook hands with the actor-manager as he made for the stage.

W. J. Makin.

"Madame Sans Gene."

Sans Gene and the young Napoleon.



Sans Gene in the laundry.

At the Alhambra, Capetown, on May 2nd, "Madame Sans Gene" will be screened. "The Haunted House" will also be shown.

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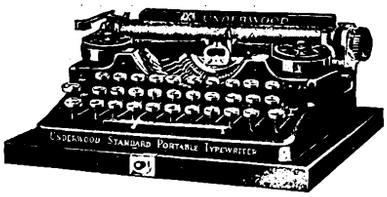

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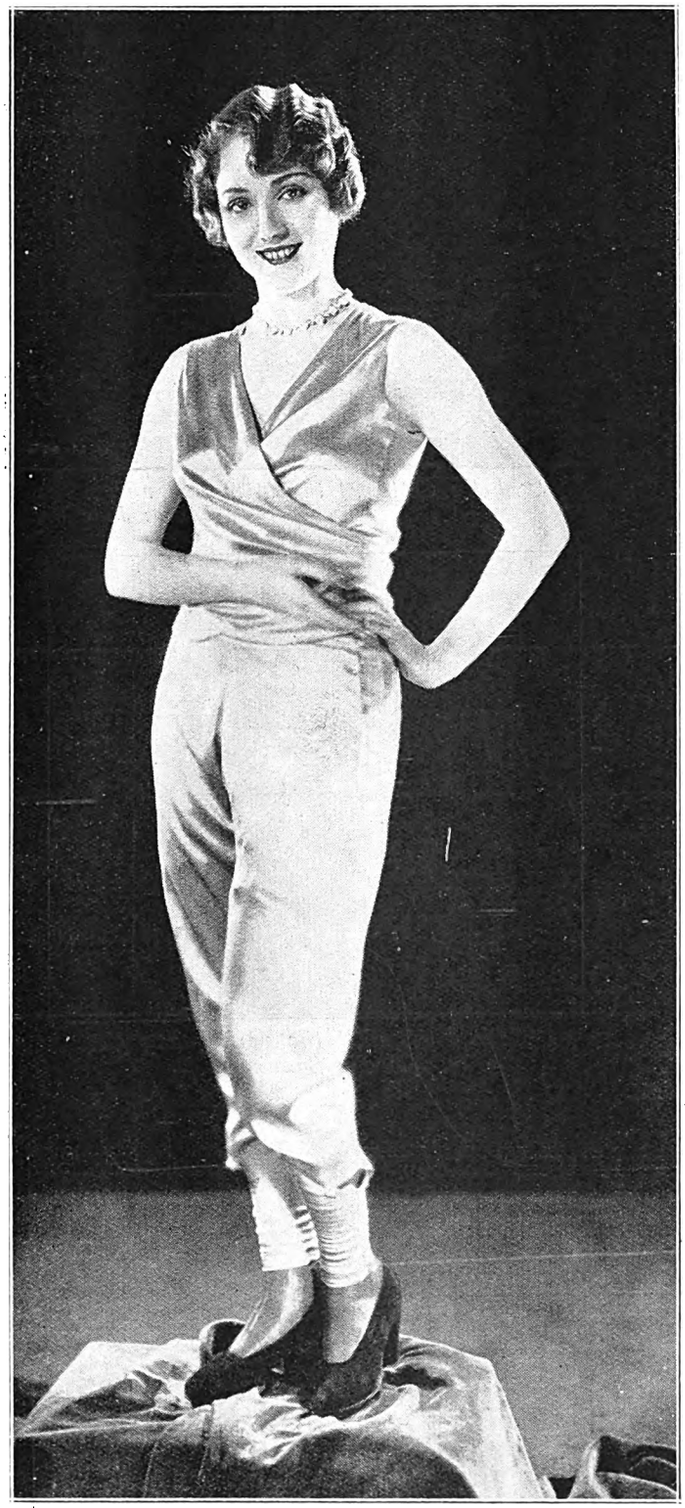
Mr. Percy Hutchison.

A new terror to the young actor or actress has just been introduced to the stage. This is the use of the dictaphone in checking the stress and intonation given by the actor to his words.

Mr. Percy Hutchison, who will shortly be appearing in South Africa on his third visit, bringing with him a repertoire of new plays, was the first to submit his voice to the severe discipline of this infallible instrument. Our interviewer found Mr. Hutchison in his dressing room declaiming some lines into the mouthpiece of a dictaphone. A cylinder was revolving, and a moving finger wrote down his words.

"It gets all your mistakes, every one of them," said Mr. Hutchison to an interviewer. He switched a lever and the dictaphone began to recite the lines he had just spoken. "Did you catch that wrong intonation," he said. "My voice should have gone down at the word 'dense' and not up. It is so easy to correct faulty speaking with this machine that I wonder no one has thought of it before. Think what a boon it would be to clergymen, lawyers or schoolmasters—or to their audiences." Mr. Hutchison now keeps a record of every part he plays. Thus, he can carry the machine about with him on tour as an aid to memory. The machine can also be used in case of any dispute about an actor's intonation. "Come and speak into it yourself, and then listen," is the advice.



Leila Hyams, screen star, wears these charming siren lounging pyjamas in "The Brute." They are made of pale blue satin. The waist, which is not attached to the trunks, is made sleeveless, in bodice effect. The trunks are loose fitting at the top and tight at the ankles, similar to riding breeches. The only requirement one must have to wear these vamp pyjamas is a slender figure.

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Ladies who take part in "At the Villa Rose," at His Majesty's Theatre, Johannesburg.

"Helenè Vanquier," the French maid (Frances Dillon).
[Photo: Jane Plotz.

"Shelly Calton," the attractive nurse.
[Photo: Jane Plotz.

"Celia Harland," the very young girl (Noelle Sonning).

"Madame Dauvray," who was very superstitious (Helen Rous).

"Adèle Tacè" of the underworld (Cherry Hardy).

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Osborne and Perry, who were in South Africa not long ago, doing their act over the microphone at 3LO, Melbourne.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Paris Fashion Letter.

March 30th.

Dresses With a Reason.

The elegance which is the key-note of the afternoon frock this spring is largely due to a new line which has crept into it unawares. It is well exemplified in a Jenny model, which, in reality, is based on the line of the coats worn by Louis XV.'s courtiers. There is the same long waist, not too much sloped in, and the same spreading skirts, which owe their spring rather to sheer cut than to stiffening or material. Similarly, the woman's afternoon dress of to-day is about the same length as the brocaded coat of the Eighteenth century male exquisite. Not infrequently it opens down the front, as they did, and when knickers are worn with it, showing little bands just below the knee, the suggestion is certainly of a purposeful "following in father's footsteps"!

It might be said, indeed, that while dress at one time indicated position or that rank of life into which it pleased Providence to place us, it is now instinct with purpose, if only a pious wish. In the old days there was as much significance in ermine or minever as in the pips on an officer's coat, and the high-born dame, with a right to a better fur than her neighbour, fiercely resented, and with reason, any infringement upon her prerogative. To-day, it has become a question of a morning on the links, a walk in the *Bois*, a "five o'clock" crowded or *intime*. And those who are not doing these things modify their attire on the same lines, and instead of really dressing for golf assume a sports dress at the appropriate time. In this instance, it is sensible, as well as purposeful, seeing that the sports dress, by its very nature, has become the easiest as well as, very often, the most becoming of uniforms, so that nowadays the big designers are paying more attention to it almost than to any other form of dress.

The Sports Dress.

The sports dress, as interpreted by Lelong, for instance, is noticeable as much for its nice mixture of materials as for its cut and colour scheme. But it always remembered that the so-called "sports" dress can now be worn for very many other occasions, including, of course, travelling. Lelong, in particular, has a number of original touches in his newest models. Sometimes he emphasises the coat, more often the dress, which is the permanent factor of the whole. The neck is often varied, as, for instance, little round ones, with the collar stitched down firmly and having its ends overlapping on one side of the neck. Collars which you expect to come together in the middle of the front may be shifted a little to the side, and from this side-point there is often strapping or an opening all down the tunic. Belts are nearly always very narrow and are used rather to suggest a line than to represent one. Yet another way of dealing with the neck and, incidentally, of giving fullness below, is to arrange the upper part of the tunic in small tucks radiating from the neck, giving the effect of a round yoke.

The Ubiquitous Yoke.

Almost any form of yoke makes for smartness, if only that they lend neatness and "cleanness" to the shoulders. Those on the tunic are sometimes extended to the sleeves, which have a sort of shoulder-cap exactly following the line of the yoke. The Robespierre collar again has a very good line, especially suitable for long necks, in contrast to some of the high collars of the moment, which are not really high enough and look incomplete on a long or thin neck. The Robespierre, on the other hand, has a becoming height behind, as is shown, for instance, in a Lelong jersey dress in shades of pink. The zones of colour form a yoke, a darker middle portion and a deeply pleated skirt of the third tone. A novelty is a stripe of the darker colour down the sides under each arm. With the dead-white Robespierre this makes a very fresh and gay-looking dress.

Tunics are further varied by means of big shirt bosoms, generally rectangular in shape. They reach nearly to the natural waist, and are sometimes broken by a very deep V neck, having a small roll or sailor collar. Immediately below the shirt-bosom comes the narrow belt, next the plain part of the tunic, close-fitting round the hips, and lastly the skirt, which is stitched down a few inches to open into wide box-pleats from just above the knees. The absolute symmetry of the box-pleat is this year one of its characteristics. It is often also a good deal wider than last year, and is frequently made double or treble, like a concertina.

May McAvoy, the piquant film star, wears this unusual sport outfit, which may be used for tennis or golf, in her production, "Matinee Ladies." The sleeveless jacket and skirt are of a shepherd checked material. The skirt flaps open at the side to ensure easy leg movement. The striped tub silk blouse and bloomer combination, smartly tailored, adds the novel touch to the outfit.

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The Afternoon Dress.

Afternoon dresses, again, may be given a tailor-made or a more fanciful suggestion by the treatment of the vest and collar. Jenny, for example, has a blue and white spotted dress, deeply edged with plain dark blue. The U vest is treated like a pleated white shirt-front, worn with a turn-down collar. The front opening of the skirt is pleated white material, also edged with dark blue, and the whole has a strictly tailor-made suggestion.

Similarly, an afternoon dress with a bolero top, edged with deep scallops, has a vest of pleated white crepe de chine. The dark blue of the bodice, with its white revers, is given the requisite severity by means of a waistcoat of black satin. The scalloped outline is repeated half-way down the skirt. For wearing with a long coat, on afternoon occasions, these tailor-mades are both trim and luxurious.

Just now, the scallop is irrepressible and, where it is not a separate piece of the material, it is outlined on skirt or bodice with stitching or trimming. The bolero may be in two or three layers of scallops. The skirt is made of tiers of scallops, each exactly parallel to the one above it. Sometimes the hips alone are scalloped, and from below the scallops the pleated skirt emerges.

Eve and Euclid.

Dresses are also cut up geometrically, the effect sometimes being that of a series of diamonds. In a black dress the lines of the V neck were extended to cross over each other and vanish round the sides of the bodice. From the hips, lines crossed over similarly to the knees, the lower part of the skirt being of close pleating. Necks are both high and low in afternoon frocks, and are among their most distinctive features. V necks are often small and look as though they are formed by two very wide shoulder-straps, which meet the bodice and sustain it. The strapping is often in a different colour from the rest of the dress, and it may be repeated in the front of the skirt or in the hip panels.

M.H.

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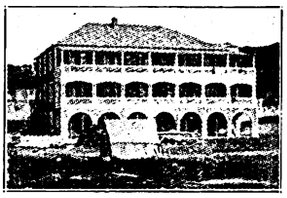

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At the Orpheum.

"He" and "She" in "Red Dice," coming to the Orpheum, Johannesburg, on May 5th, 6th and 7th.

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March 30th.

This week has brought us nothing new in the matter of theatrical fare.

The Last Night of "Rose Marie" has Come and Gone.

A special cordon of police had to be engaged to keep the doors of the Drury Lane Theatre against the surging sea of people who demanded admittance. The theatre, although the night was very cold, was packed to stifling point. Men stood on one another's toes, and bore the pain cheerfully. Every conceivable nook and cranny contained enthusiastic spectators. Every song was applauded and encored again and again. As for the famous Totem chorus, it got twice its usual round of approbation, and that is saying a good deal. When at last the end came the stage was a positive bower of flowers. I have never seen so many roses gathered together in one spot in all my life. Every artist on the stage walked on flowers, as well as carrying burdens of them in their arms.

Edith Day made a Speech

—in fact, almost everybody on the stage, it seemed to me, made a little speech—and suggested in a lull that the Totem chorus should have another special round of applause. This was willingly given, amid cheering, and then "Auld Lang Syne" was sung as a great curtain of flowers descended over the artists bearing the words, picked out in roses, "Good-bye, 'Rose Marie'; Good Luck, 'Desert Song.'"

"Desert Song," is to be the Successor of "Rose Marie."

It is rather sad to think that the pleasant association of artists in the "Rose Marie" company must now be broken up, but all good things must come to an end, and one hopes that each artist will fit into other companies equally as happy. Derek Oldham goes into rehearsal for a new show very shortly, and Edith Day will retain her position behind the dressing-room door marked "star" at Drury Lane. She is to be the leading lady in "The Desert Song," and with her will be Harry Welchman and Gene Gerrard. We are promised the first night next week.

Gene Gerrard.

At Maskelyne's.

British film production has received an unexpected and significant recruit in Gordon Craig, the famous son of the famous Ellen Terry. Bernard Shaw described Gordon Craig as "the most famous theatrical man in the world," an opinion which the friends of Max Reinhardt would certainly challenge. Gordon Craig will instal himself in a film studio at Genoa very shortly, and a little band of film players and technicians will help him to make a number of striking film conceptions. The nature of these still remains a secret, but knowing Gordon Craig's marvellous theatrical capacities, one does not doubt that they will be beautiful. This Italian studio will enable British pictures to be produced all the year round, as the sunny climate of Italy is far more conducive to good photography than the misty weather of England. Gordon Craig's great stage rival, Reinhardt, has just accepted an engagement to produce a number of films for America, so that these two great personalities of the theatre will be waging war. Let us hope that it will have an appreciable and artistic effect upon the screen.

Talking About Films.

I hear that the great British production of "Madame Pompadour," with Dorothy Gish in the name part, is finished, so we may hope that it will be released in the near future. A great deal of time and money has been spent on the production of this super-film, and film fans are ardently looking forward to its first presentation.

With Marie Tempest.

This pretty face belongs to Eileen Sharp, who plays so delightfully in "The Marquise" with Marie Tempest. The latter, of course, is a constant delight, and in Noel Coward's latest play she has a part admirably suited to her gifts of comedy. One never feels that a Marie Tempest performance is complete unless the star sings one of her delicious songs in her own delightful manner. In "The Marquise" we are not disappointed, for Marie Tempest's voice trills out in a charming little ballad.

Eileen Sharp.

To Play on the Films.

I looked in the other day at Maskelyne's Theatre, where the famous conjuring family is presenting a "Melange of Magic." It was very pleasant to see again little coloured balls and all sorts of other objects being conjured from reality into nothingness, and to see the sleeping lady miraculously wafted into space. Two little boys just in front of me were rocking with enthusiasm. I expect that they went home and tried to waft their small sister into similar invisibility.

NEXT TIME BUY GOODYEAR TYRES

Norma Shearer in a scene in her home.

Louise Fazenda in "Finger Prints," at the Grand Bioscope, Capetown, on May 2nd, 3rd and 4th.

Anita Stewart.

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Among the stars at the Empire, Johannesburg

Rupert Hazell.

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g, on the birthday programme, May 9th.

Daisy Dormer.

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At the Bijou.

Billy Dooley.

That delightful melody of "The Waltz Dream," at the Bijou, Johannesburg, On May 2nd.

It certainly does look as if this smiling gentleman were supremely happy, and yet the film in which he appears is called "The Trouble with Wives," and comes to the Orpheum, Johannesburg, on May 2nd to the 4th.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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Cuthbert Rose as "Mrs. Mephisto," Queen of Darkness, in Dorothy Gardner's "How the World Wags."

Joan Heyman, who has joined the Guy Bates Post company, and will take the part of "Angela Hardy" in "The Bad Man."

[*Photos: Jane Plotz.*

The Three Elysees will present their act at the Empire, Johannesburg, on May 2nd.

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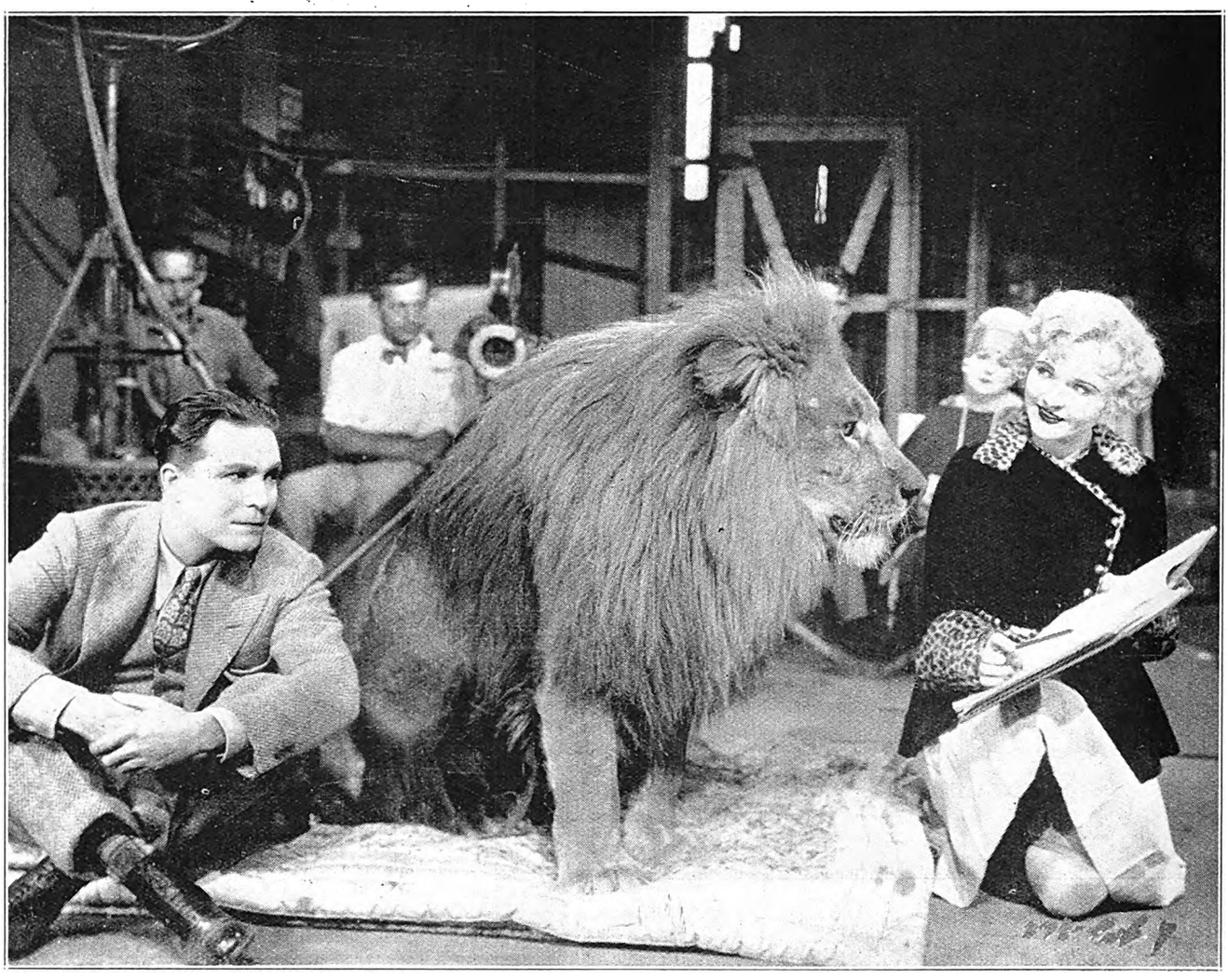

"Nuna," the trained lion, rehearsing a scene with Phyllis Haver and Harrison Ford.

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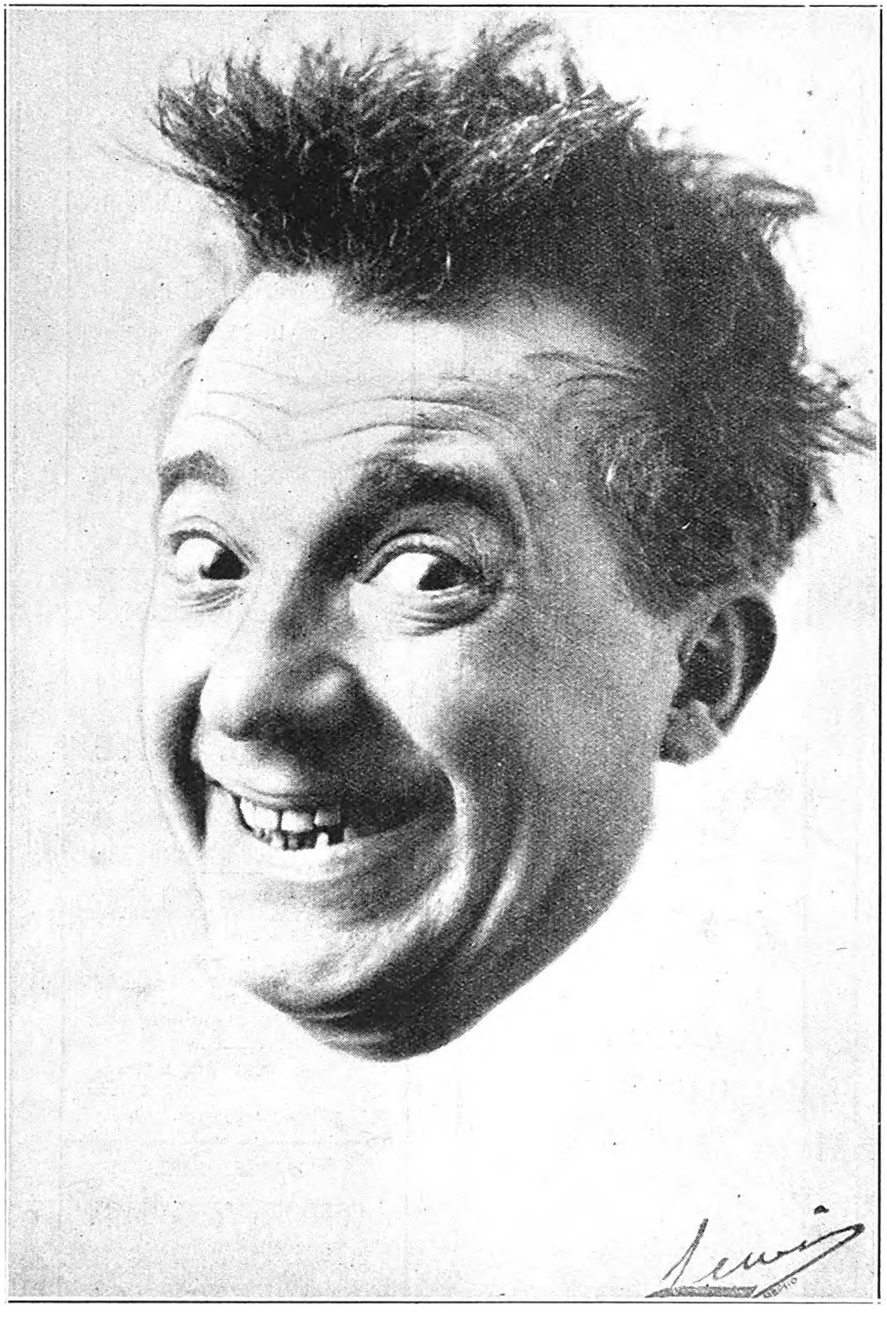

George Jackley, "the indignant comedian," who will be on the birthday programme at the Empire, Johannesburg, on May 9th.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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Willy Woltard.

Even to look at Willy Woltard, a comedy juggler who is coming to South Africa, is to be amused. His face is so expressive and shows so many facets of comedy. Without moving hand or foot or saying a word he can keep a large audience rocking with laughter.

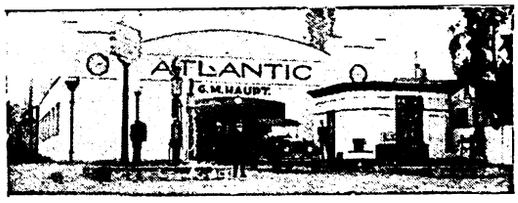
One would imagine with such an expressive face that his proper destination was the screen—that is, if one did not know that he was, in addition to being a comedian of the first water, an excellent juggler.

Willy Woltard strikes a new note in the art—if art it can be called—of juggling, for he juggles wholly and solely with hats. No walking-sticks or clubs or glasses of water for this juggler; for Willy Woltard hats are the only ware.

Many men must envy his capacity for juggling with Stetsons. It would be very pleasing to have his gift, for one could then go into, say, Austin Reed's in Regent Street, and, seizing several hats, make them whirl and dance in the air and lure them outside before the eyes of the astonished assistants. It would be an excellent way of getting together a collection of head-gear for each new season. I do not know whether this is what Willy Woltard does. I am inclined to think not.

Willie Woltard.

"Out, please," said Alice Day; but just then the elevator broke, and it was all Jack Mulhall could do to comply with the young lady's request. A scene from "See you in Jail."



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Hetty King joins the Army?

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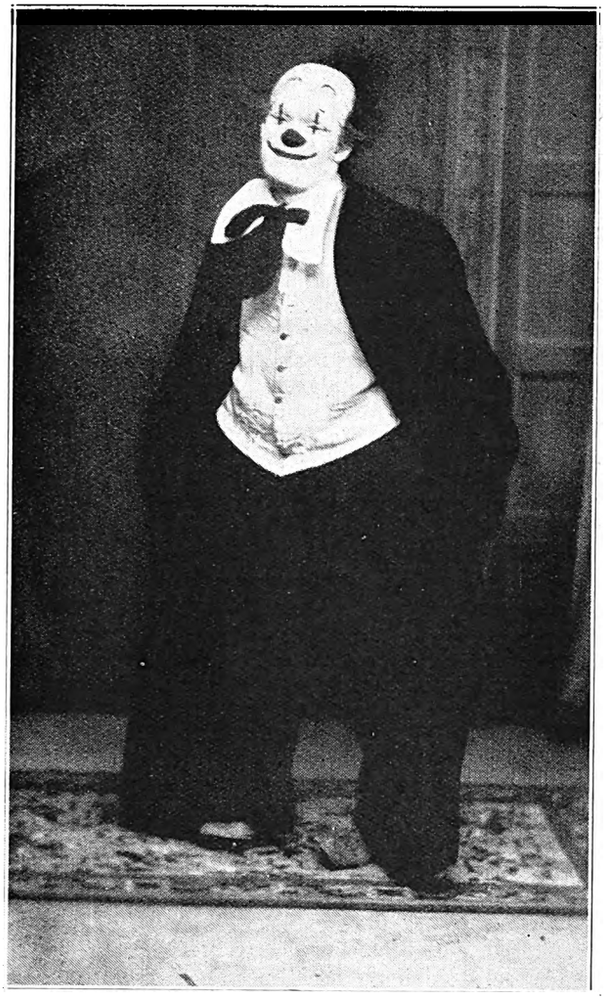

Pasqui and

Peru.

At the Criterion, Durban, on May 2nd, and on the birthday bill at the Empire, Johannesburg, on May 9th.

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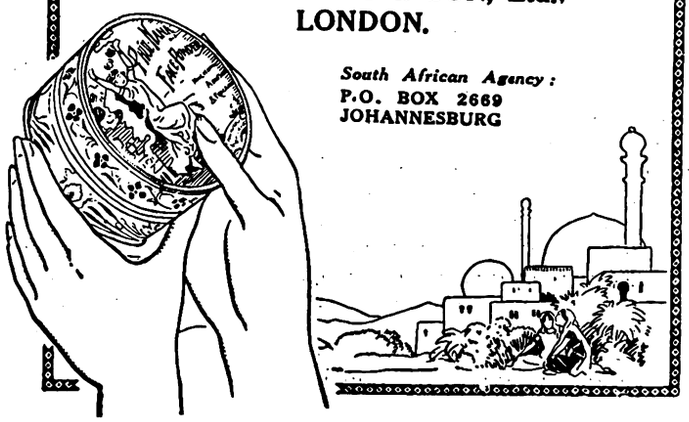

Esme Major, who, with her partner, will be at the Empire, Johannesburg, on May 2nd.

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A Theatrical Vagabondage.

III. The Playground of the Idle Rich.

Among the Theatres of the French Riviera.

By W. J. Makin.

Monte Carlo.

This is a paradise of disillusions. I came here expecting sunshine skies, goddesses wearing the flimsiest creations of Paquin, and handsome, sun-browned tennis champions. Instead, the skies are grey and overcast, the goddesses wear magnificent fur coats but snuffle with colds, and the only occupation left to one is to gamble in the Casino or go to the theatre. Monte Carlo in the season is magnificent pretence. Even the sight of Mr. Solly Joel walking the harbour front with his yachting cap perched at an angle does not convince that one swallow makes a summer.

At First, I was Astonished

at the magnificent optimism of those who had built theatres in Monte Carlo and Nice. Nearly everyone I met here told me that they were staying for their health. It was only when I found them, night after night, spending hours and much money in the foul and foetid atmosphere of the greatest gambling hell in the world, that I knew that this was pretence again. People come to Monte Carlo to fumble with red counters on the green cloths, to tempt Chance beneath the bloodless and inscrutable faces of the *croupiers*.

Why then, Theatres?

It was after a week of hectic excitement in the Casino, when I had won—and lost again, that I began to realise that the theatre on the Riviera is the one antidote to the feverish, maddening and exhausting hours spent at the green cloth. "*Faites vos jeux, messieurs.*" The phrase becomes a snarl from which you want to escape. Even the Carnival and the Battle of Flowers at Nice were carried through with grim determination in weather which would have ruined any carnival spirit in Johannesburg or Capetown.

So, tired of the damnable iteration of the carnival song, "Cou-Cou," snarled at me by masked revellers and blared into my consciousness by innumerable loud-speakers, I fled into the Opera House at Nice under the impression that I was going to see a gorgeous spectacle. But the opera at Nice was almost a disappointment as much as the weather. It was that old worn favourite, "Sappho," a passionate love affair of the Latin Quarter. It was produced and staged with an ineptness of provincial opera of fifty years ago.

It is Astonishing how Self-contained is the French Theatre World.

They remain splendidly aloof from Europe. Whereas in Germany, in Russia, in Czecho-Slovakia, and elsewhere, the theatre has made immense strides, the French refuse to recognise any creative impulse outside France. They are prepared to teach, but not to learn. So it is, that with the exception of revue, the French theatre, and particularly the opera, is far behind the rest of Europe. Certainly the production of "Sappho" that I saw at Nice was thoroughly uninspired.

The Grand Guignol.

So I decided, the next evening, to see the Grand Guignol plays that a Paris company had brought to Nice. This was decidedly more exciting. The only trouble was the audience. French theatres are probably more uncomfortable, and French audiences more impatient, than any others in the world. The first play produced by this Grand Guignol company, a comedy, was absolutely inaudible. The whole of the sniffers and coughers of the treacherous Riveria weather seemed to have congregated into the theatre. For a little while the audience endured it. Then, as the coughs and sniffs persisted, a storm of hissing, groans, and even shouts, arose. The first little play ended in a pandemonium.

The second was of the real, grim Grand Guignol type, and admirably acted. A judge is puzzled over a case he is trying, a nurse suspected of smothering two children in her charge. Is she guilty? He cannot tell. The nurse's story is a plain and unquestionable one. She left the children alone for a few moments and returned to find them dead.

Into the rooms of the judge comes a doctor, a man who has specialised in mesmerism. The judge confides in him, and the doctor suggests the mesmerising of the nurse, so that she will unconsciously enact the details of that day. The judge agrees, the woman is brought from her cell, persists in her story, but while she talks is quietly and effectively mesmerised by the doctor.

The Three are Alone in the Room.

Suddenly the woman rises from the chair and moves to the table, where she prepares an imaginary meal. "It is cold," whispers the doctor. The woman shivers. "There is no one about. Only you and the two children." He points to the floor. The woman bends over an imaginary cradle. She fondles them, gloats over them, and then looks round furtively. Suddenly, with a hoarse cry, she seizes the imaginary pillow and smothers them. Then she falls back exhausted in the chair. A moment later the doctor has released her from the trance, and the judge is signing her death warrant.

Grim and Ghastly.

It was followed by one equally horrifying which depicted a carnival scene in Italy. A vendetta is raging between two homes, and the young man of one is murdered and taken into the house of his parents without them being aware of the terrible tragedy. The body of the young man has been dressed in pierrot costume, and the face whitened out of recognition. He is carried in to his father and mother by a group of masked revellers, who pretend that he is drunk. One of them is dressed as Harlequin, another as a monk, a third as Death, who makes grim jokes through his grinning skull. The father and mother entertain the revellers with wine, and it is only when they have lurched away, leaving the pierrot sprawled over the table, that the corpse is discovered by the father and mother.

It was really a relief to go and gamble in the gaming-rooms after these plays. Most of the theatres on the Riviera have gaming rooms attached, where, in the intervals, people play for small stakes a ruinous game called *Boule* and so add to the expense of the evening. Some of these theatres also provide a dance hall, and so devastatingly long are the intervals that I was glad of the opportunity both to gamble and dance on occasions.

The Finest Theatre on the Whole Riviera

is, of course, the Opera House at Monte Carlo. This is attached to the Casino and, being in the little comic-opera state of Monaco attracts a much more foreign element to itself than the French theatres. But it is only a small theatre, and most difficult to purchase a seat unless you are prepared to book a month ahead. Practically the whole house is subscribed for the season by the diverse cosmopolitan crowd that one finds in Monte Carlo.

But it is to this theatre that some of the finest players in Europe are attracted. The famous Russian Ballet under Diaglieff is to be found there in the season, and the very latest mode in the art of the theatre will find luxurious presentation in this rococo little theatre. The director of

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the theatre is a one-time music and dramatic critic, M. Rene Blum, and he has a sure instinct for what will appeal to these fastidious cosmopolitans who throng his theatre.

A Curious Production.

Among the curious productions there this season was a play called "Jazz," a philosophic attempt by a young French dramatist with a future, Marcel Pagnol. "Outward Bound," that wierd play which South Africans will remember, was also produced, as well as "The Great Catharine," by George Bernard Shaw. Then there was "The Merchant of Spectacles," a curious play, a mixture of prose and verse, in which the author, George Delaquys, has introduced some Shakesperian characters into a middle-class comedy which savours of banality. Finally, Puccini's latest opera, "Turandot," with the Russian Ballet assisting, was one of the finest productions.

The Films.

But disappointed crowds may be seen turned away from this luxurious little theatre every night. I saw crowds of them going to see the film, "The Gold Rush," in which Charlie Chaplin appears, surely a sad film for ruined gamblers to see. Then I ought to mention the hundred and one cabaret entertainments that one finds on the Riviera, their Rumanian orchestras, their Russian dancers, their French comedians, their English chorus girls. But the real entertainment in these cabarets is the crowd that gathers there. Expensively dressed girls with middle-aged men—that is the main impression. One looks in vain for the young man with money here. The young men are nearly all professional dancers who earn a precarious living by dancing with middle-aged women, who tip them stingily.

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Sammy Shields, the Scottish burlesque comedian, will appear at the Empire, Johannesburg, on May 9th.

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At St. James'.

Last Friday evening's cabaret at St. James', Johannesburg, was, as usual, very enjoyable, and the delightfully decorated ballroom was filled with a merry throng.

There were many large parties; Mr. Arthur Bourchier was entertained by Mr. Sam Alexander, among the guests being Mr. and Mrs. W. Seals Wood and the Misses Seals Wood, Miss Cherry Hardy, Miss Noelle Sonning, Miss Burrell, Mr. Henry Wolston, Mr. and Mrs. Lionel Falck (Shelly Calton) and Mr. Edward Woodings. Each lady was presented with a "Bunny Rabbit" in velvet as a favour, while Mr. Arthur Bourchier found "Long John Silver's" parrot on his plate. Mr. and Mrs. W. Otis Bullock were entertaining, Dr. and Mrs. Pocock were there with a large party, and others dancing included Dr. Max Greenberg, Mrs. Kitty Orenstein, Miss Carlin, Mr. Curlewis, Miss M. Davis and Miss Evans.

Charming Dorothy Brunton, who, with Guy Bates Post, will tour Rhodesia shortly.

Marie Prevost.

Next Week's Calls.

Provisional Tour List for Week Commencing May 2nd, 1927.

Tivoli, Capetown.—(Opening Wednesday, May 4th.) Dudarni and Carlton, Deren Yvette, Fay Paulette and Co.

Empire, Johannesburg.—Sammy Shields, Kiraku Brothers, Lee Sisters, Charon and Leacey, Major and Henley, Walter Sayton and Partner, Eugene Painter, Les Three Elysees.

Orpheum, Johannesburg.—The Checkers, Revnell and West.

Grand, Pretoria.—London Choreans Band.

His Majesty's, Johannesburg.—Arthur Bourchier in "At the Villa Rose."

Criterion, Benoni.—Harold Walden, Russell and Dawn.

Criterion, Durban.—Pasqui and Peru, Rupert Hazell, Daisy Dormer.

Palace, Salisbury.—De Biere and Co., Russo and Bradford.

Empire, Brakpan.—(Friday and Saturday.) Johnson and Johnson.

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Racing Notes

By "Observer."

Although Monday next (May Day) is not, strictly speaking, a public holiday, the Auckland Park Racing Club is, as usual, holding a race meeting on that day.

Sprig, winner of the Liverpool Grand National, last month, is to be spelled, and then put into training again, with a view to repeating his success in the same race next year.

Two of our ex-Rand jockeys, in C. Ray and G. Walsh, rode a winner apiece in mail week, Ray scoring on his first mount since returning to England. E. Forsyth had been placed a few times.

J. R. Anthony, a prominent steeplechase rider, who has won three Grand Nationals, has stated his intention of retiring at the end of the current jumping season in England.

Sir Abe Bailey, who is hurrying off to be in time for the Derby and other important races in England, sails from Capetown on Friday, May 13. Sir Abe has a big team in training with R. Day at Newmarket.

J. R. Buckham has transferred his team from Capetown to Durban for the Winter meetings. The horses went by rail, while Mr. Buckham and his two jockey sons are making the trip by motor car.

Only three outright favourites won at the Autumn meeting, and we had to wait until the last day for two of them in Cardusa and Legate. The other, Just, won the first race of the meeting. Fortunately, some joint first and second favourites won in the interim and enabled us to keep going.

Last week end, George Weale, who is to train them, made a hurried rail trip to the Rand to look over Mr. S. B. Joel's new importations, and left again on Saturday night for Durban. Cross Bow is said to be somewhat of a savage, and has already had a "go" at his native attendant.

Mr. Donald Munro, a former steward was claiming a pension of £15 a month, which he maintains was promised him by the directors of the Auckland Park Racing Club. The case was to be heard in the Civil Court during the week.

The annual general meeting of the Durban Turf Club takes place on Friday night and, as usual, there is a plethora of nominations for stewardship. The whole of the eleven retiring stewards are offering themselves for re-election, and there are eight other aspirants for the job of guiding the destinies of the club during the ensuing twelve months.

Leslie Hammon, formerly leading jockey in South Africa, has been granted a licence by the stewards of the English Jockey Club, but up to the time the last mail left those parts he had not had a mount in public.

Jubilant II has finished his racing career and, during the week, was railed to his new owner, Mr. O. G. Kellner, and will take up stud duties next season. By Gay Crusader—Glass Bell, Jubilant II is bred in the purple, his dam being half-sister to the Derby winner, Captain Cuttle. Imported by Mr. W. L. Randall, he was later sold to Sir Abe Bailey, for whom he won two Prince of Wales' Cups. Towards the end of his turf career, Jubilant II turned sour and would not exert himself. Had he cared to do so, he might have won the Transvaal Handicap on Saturday, and so marked his retirement with a win.

Earley, who broke down when running third in the Goldfields Handicap on Easter Monday, has been bought as a brood mare by Mr. L. G. Bland, and on Tuesday was railed to her new owner's stud. Earley was a good winner for Mr. M. Lipschitz and, during the course of her career, won a Transvaal and two Goldfields Handicaps.

There was quite a large crowd of people influential in the racing and social world of the Rand to bid good-bye on Sunday morning to Major and Mrs. Henley, who were starting their journey to England. Major Henley has been granted six months' leave, and during his absence the duties of secretary to the Jockey Club, Turf Club and Pony and Galloway Club will devolve upon Mr. Herman Lee, who for the past eighteen years has been on the official staff of the clubs mentioned.

Although he missed the mark in the Autumn Handicap, in which he ran second and third, Jos. Simpson would show a profit on the three days of the meeting. On the middle day of the fixture he was very much in the limelight, running first and second in the Goldfields Handicap, winning outright with Goodwill, and halving a race with Cargire. And the prizes accruing would more than compensate Jos for the blanks he drew on the concluding day of the Autumn fixture.

In winning the Jockey Club Stakes on Saturday last, Vibration proved himself the best horse racing on the Rand. The son of Polystome was eased after winning the Summer Handicap and Champion Stakes at the Christmas meeting, and was not quite at the top of his form as far as hard condition goes. The race was a muddling one, there being no pace on until nearing the straight, when, judiciously and capably ridden by E. Jacobie, he came along to beat Francois by a neck, with Illustrious, a length and a quarter away, third.

As a result of the enquiry by the stewards of the Turf Club into the running of Illustrious in the Summer Handicap, the jockey, A. Strachan, is now undergoing a month's suspension. As the term dates from April 16, the day of the race, Strachan will not be standing down for long. Illustrious was produced for the Jockey Club Stakes on the concluding day of the meeting, when he was last of the three runners. In that race Illustrious broke down rather badly, and his trainer-owner subsequently notified the secretary of Transvaal Tattersalls that it would be many months before the horse would again see a racecourse. This will not be pleasing news to those people who had backed Illustrious for the Durban July Handicap, in the quotations of which he has always been one of the shortest priced horses on the list.

Auckland Park Racing Club have received satisfactory entries for their two days' meeting of Saturday and Monday next. On both days racing is to start at 12.30 p.m., and the double tote will operate on the fifth and sixth races on the card. Provided they survive the acceptances, the following should run well on Saturday:—

12.30 p.m.—Stewards' Handicap. Seven furlongs.
1, Cataract; 2, Bishop; 3, Happy Lass.

1.10 p.m.—Auckland Park Handicap (C). Seven furlongs.
1, Winston; 2, Sea Lord; 3, Flying Colours.

1.50 p.m.—Rossmore Handicap (C). Five furlongs.
1, Brown Lily; 2, Luna II; 3, Heraldry.

2.30 p.m.—Auckland Park Handicap (B). Nine furlongs.
1, Blue Dye; 2, The Chimes; 3, Crafty Charles.

3.10 p.m.—Auckland Park Handicap (A). Nine furlongs.
1, Barretto; 2, Hope On; 3, Jos Simpson's best.

3.50 p.m.—Rossmore Handicap (D). Six furlongs.
1, Merry Optic; 2, May Bloom; 3, Lucky Dip.

4.30 p.m.—Rossmore Handicap (B). Six furlongs.
1, Claudius II; 2, Coalition; 3, Cargire.

5.10 p.m.—Rossmore Handicap (A). Five furlongs.
1, Typical; 2, Kherifend; 3, Regard.

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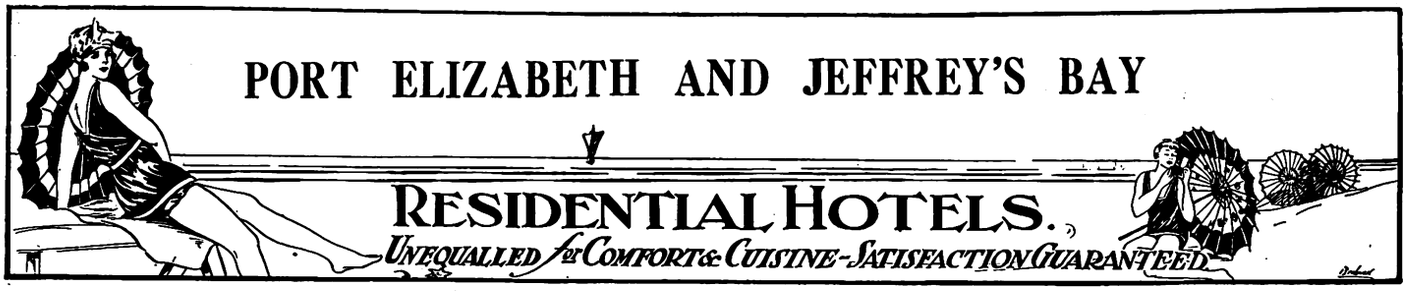

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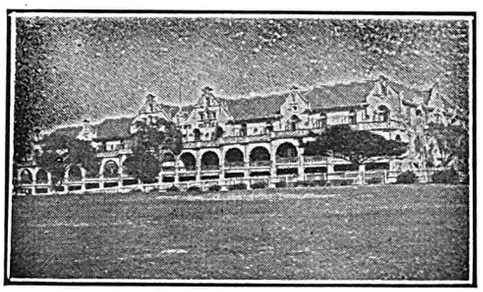

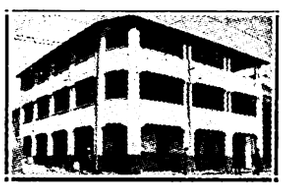

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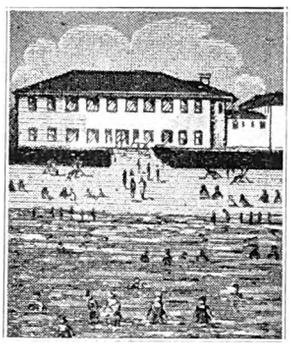

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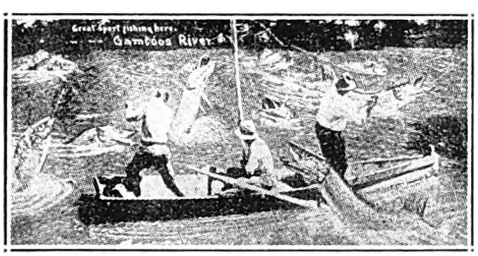

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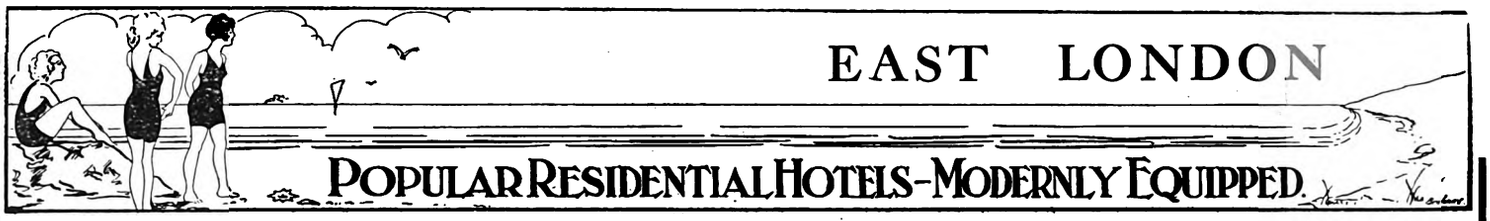

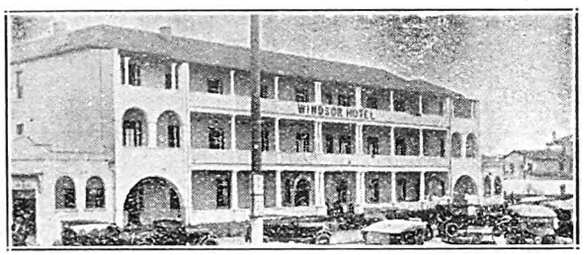

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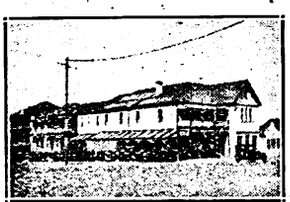

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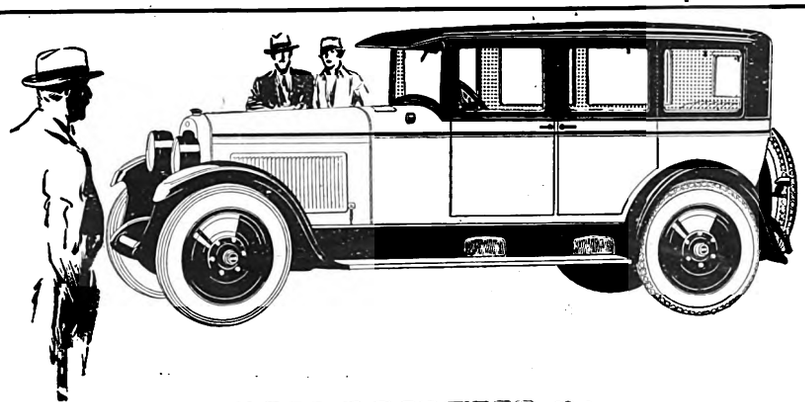

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STAGE, CINEMA *and* LISTENER-IN

VOL. XX. No. 614. WEDNESDAY, MAY 4TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

An unusual camera study of Vilma Banky, Rudolph Valentino's leading lady in "Son of the Sheik," which comes to the Bijou, Johannesburg, on May 9th.

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The Terror of a Lonely Railway Station.

LONDON, March 26.

Have you ever spent a night in a lonely railway station? I know it does not happen often in South Africa, but there may be some people who have spent dismal hours at De Aar or Touws River, shivering in the raw night air of the veld and waiting for the Union Limited to steam in.

There are still lonely places in England where heaven help the traveller should he be stranded at night. A bleak landscape, a cold wind-swept platform, and a waiting-room which seems to have been designed as a hell for lost souls, is the atmosphere that awaits the tired traveller.

Those waiting-rooms, with their tattered bills announcing Foot and Mouth Disease Regulations or the mockery of long-accomplished excursion trips to Brighton and the seaside, are fit places only for a man contemplating suicide.

It is in such a waiting-room at a lonely Cornish station that Mr. Arnold Ridley has staged his remarkable play, "The Ghost Train," which Percy Hutchison is producing in South Africa. It is in the dismal atmosphere of this waiting-room that six people find themselves condemned to spend the night. They have missed the train that was to take them to Truro and, with the rain pelting down, a fire with little coal, and the terrible story of a train disaster whose victims haunt the station still horrifying their minds after it had been told them by the solitary porter, they prepare to spend the night.

It is an ingenious idea and, within a few moments of the curtain going up you are being thrilled in the genuine fashion of an Edgar Allan Poe story. As the wind howls across the bleak countryside and the bearded Cornish porter tells the story of a Ghost Train that still runs through the station at midnight, coming from whence no one knows and travelling to some ghostly destination, the audience is gripped from the beginning.

The six unfortunate travellers—an old maid with a parrot, a silly young fool, two young people spending the first night of their honeymoon, and a man and his wife who are discussing separation—are thus thrown together in worse proximity than if they had been cast ashore on a desert island. And, when the porter has taken his departure for the night, refusing himself to stay in the haunted station, these six people are soon bound together by one of the strongest ties of all—human fear.

A series of thrilling and exciting events begin to happen. It is not fair to the author to divulge them, but they have a tremendous gripping intensity. I feel sure that South African audiences will feel as I did, cursing the two intervals between the acts that prolonged the suspense. The first time I saw this play—and I have seen it more than once—I never left my seat.

At other times I have just sat and admired the ingenuity of the author of "The Ghost Train," Mr. Arnold Ridley. I am told that he has been everything in life, even a railway porter, but the success of this play in London and elsewhere has now made for him a small fortune. It is well deserved, for the play can grip and puzzle the audience quite as effectively as the best American thriller. And, better still, it contains some of the finest comedy to be heard in any successful play to-day. Audiences are either laughing loudly or drawing in their breath with suspense—a sure sign of success in the theatre.

The denouement is a complete surprise and should, incidentally, provide Percy Hutchison with one of his best comedy parts. This is a play which he enjoys, for it has to be carried through with that sense of swift, gripping action which he knows so well. In London it is a play that has outlasted many others, and is sure of a big audience wherever it is produced.

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Francis Roberts, of the Percy Hutchison Co.

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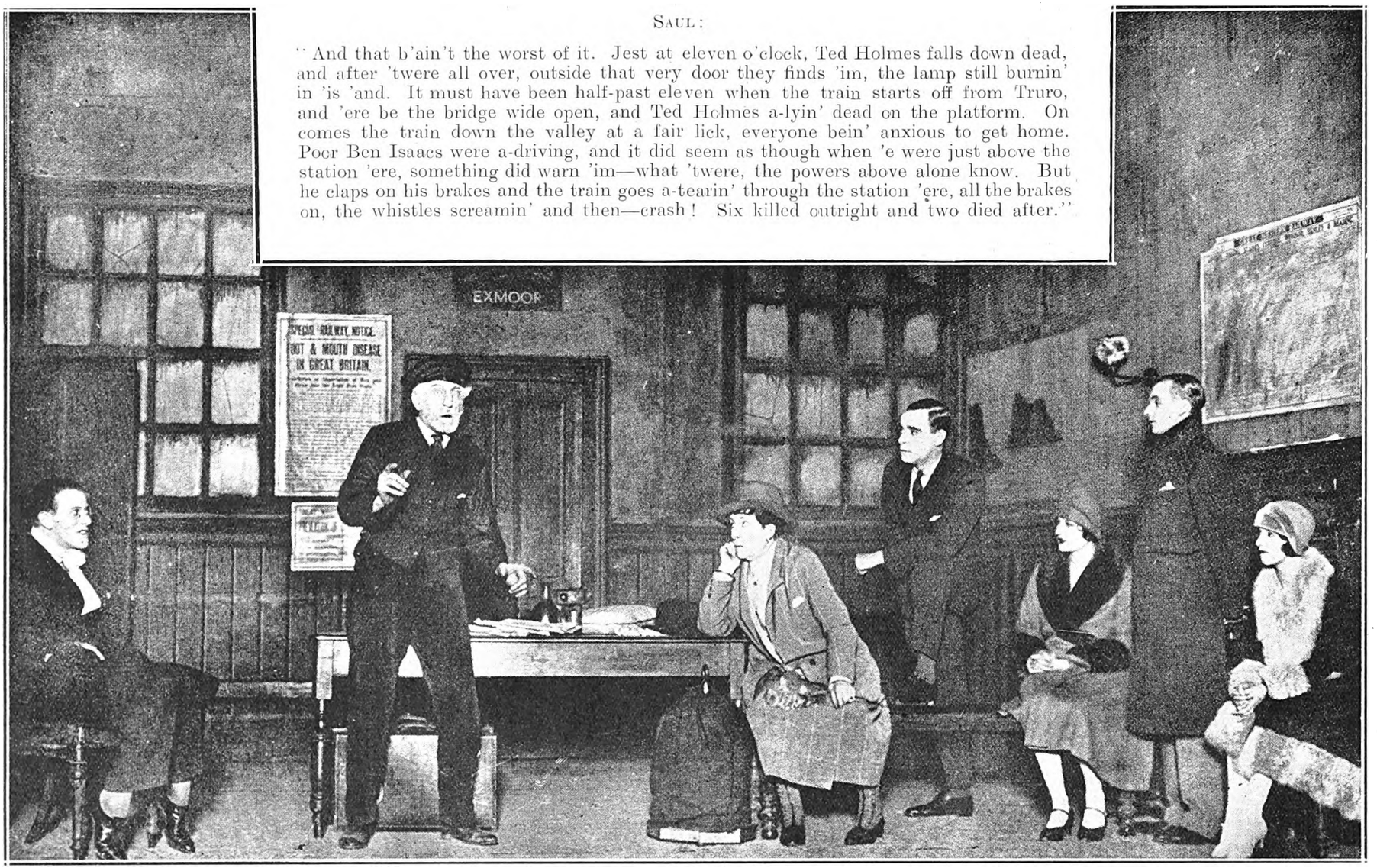
A Scene from "The Ghost Train."

SAUL:

"And that b'ain't the worst of it. Jest at eleven o'clock, Ted Holmes falls down dead, and after 'twere all over, outside that very door they finds 'im, the lamp still burnin' in 'is 'and. It must have been half-past eleven when the train starts off from Truro, and 'ere be the bridge wide open, and Ted Holmes a-lyin' dead on the platform. On comes the train down the valley at a fair lick, everyone bein' anxious to get home. Poor Ben Isaacs were a-driving, and it did seem as though when 'e were just above the station 'ere, something did warn 'im—what 'twere, the powers above alone know. But he claps on his brakes and the train goes a-tearin' through the station 'ere, all the brakes on, the whistles screamin' and then—crash! Six killed outright and two died after."



SAUL: *"Folk in these parts runs like mad if they 'ear a train in the night. They do say that to look upon the ghost train do mean death. They do say as the dead do walk the platform."*

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With Percy Hutchison.

Catherine Lacey.

Very slender and golden-haired is Catherine Lacey, who plays the young heroine parts in the company.

Apart from being a very clever actress herself, she has as a distant relative one of the most noted actresses of the English stage—to wit, Mrs. Patrick Campbell.

Miss Lacey has had a career, short though it is, that most young aspirants to the stage would envy. She was for no less than two years in Mrs. Patrick Campbell's company, playing the young girl parts in "The Second Mrs. Tanqueray," "The Thirteenth Chair," "Magda," and "The Adventurous Age."

"You have no idea how wonderful it is to act with Mrs. Pat," she says. "Do you know, I have very often almost forgotten to speak my lines because I was so taken up with watching her performance. It was always exquisite, always different. One never wearied of watching her. One of the happiest occasions in my life was the day on which Mrs. Pat hung a string of her own beads round my neck, saying, 'You must never part with these, not even if you are starving, for if you do your luck will go.' Needless to say, these beads are my most cherished possession, and I guard them as bank managers guard their safes."

Caleb Porter.

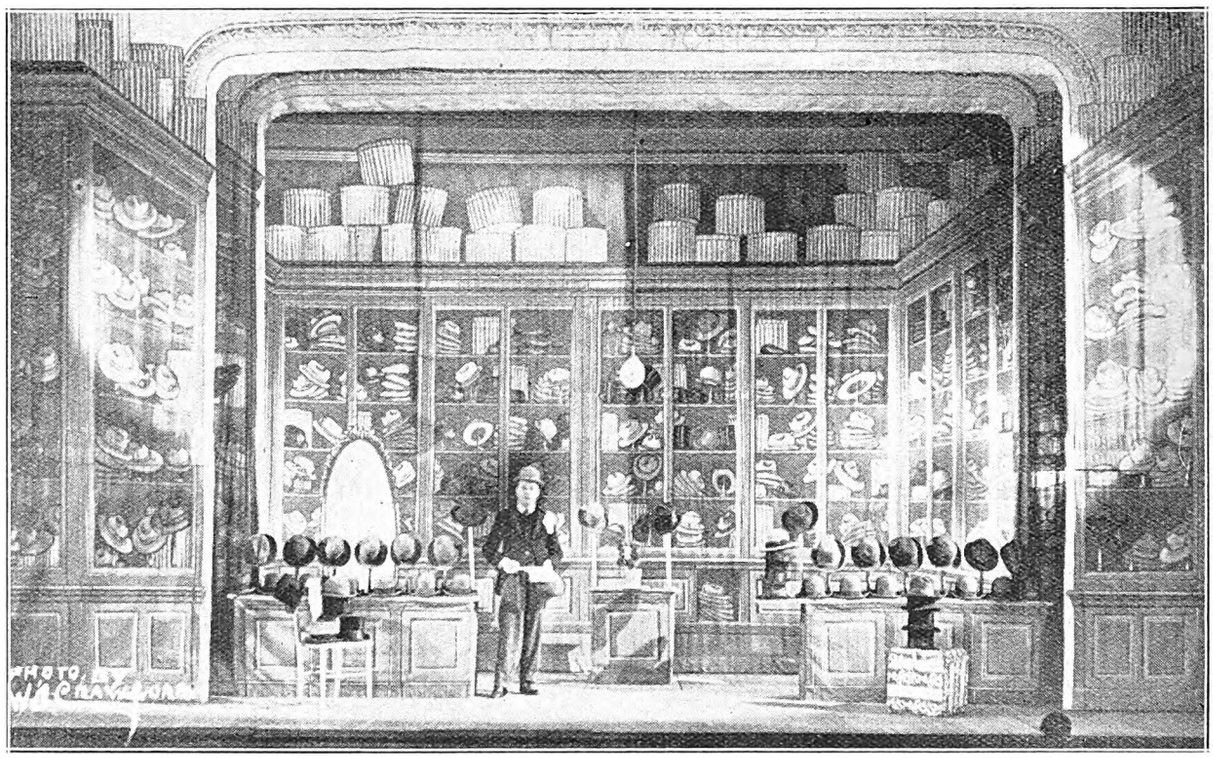
Besides being an actor of considerable renown, Caleb Porter, who created the part of the station master in "The Ghost Train" in London, and who will play it with Mr. Hutchison's company, is an author of some note, he sketches excellently, is a keen art critic, plays chess with discrimination, and is difficult to beat at bridge. Apart from these, he is interested in philology, and it is difficult at other times to tear him from his microscopic studies of crystal formations. But how, you ask, can anybody find time enough to do all these things? But that is Caleb Porter's secret, and we will not try to wrest it from him.

He was part author with Oscar Asche in a play called "The Spanish Main." In it Mr. Porter had a very large part. He also invented the rollicking "Yo, ho ho" pirate song, which was the success of the play. He was also with Oscar Asche as "Yahwan" in "Kismet."

This versatile actor has also been in revue. He played in "Buzz Buzz," the show which the Prince of Wales liked so much that he went to see it again and again.

Mr. Porter tells an amusing story of his part in "The Garden of Allah." He played the Arab fortune-teller, and made up a certain little foreign language of his own, to give local colour to the part. "It was what I call self-made Arabic, and it meant absolutely nothing. Imagine my surprise when I heard somebody asking, 'Why does Caleb Porter insist on speaking Egyptian Arabic?' I remember that my part consisted of ten lines, for which I was being paid twenty pounds a week. I had to tell the heroine—Madge Titheradge—her fortune by reading strange writings in the sand. After that, another character, played by Basil Gill, had to lead me up stage and off. Well, on one particular night Basil took my arm after I had read the fortune, and walked me up stage. As we went he muttered, 'Really, Caleb, £20 a week for ten lines—£20 a week for that! You ought to play your scene twice over!' I promptly muttered back, 'Right oh, I will,' and forthwith turned round and told the heroine's fortune all over again. Needless to say, Miss Titheradge was almost speechless with surprise and laughter."

It was Mr. Porter who created the part of "Doctor Patterson" in "The Cat and the Canary." He was married on the day of the dress rehearsal of this play, and his wife told me that she really thought if she had seen him as he looked in his make-up, she would have asked somebody to forbid the bands. So she said—but Mr. and Mrs. Caleb Porter are one of the happiest couples, and I can say, on very excellent authority, that she didn't mean it.



Willie Woltard will bring his shop with him when he tours Africa in vaudeville.

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HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

Ethel Revnell, who, with Gracie West, will be at the Grand, Pretoria, on May 9th.

Ena Douglas.

Ena Douglas, of the Percy Hutchison Company, although born in England, might be called a Cosmopolitan, for she is as much at home in Paris, Vienna and Berlin, as she is in London. She has travelled all over Europe and was in Geneva at the time when the Empress Elizabeth of Austria was assassinated. "I saw the assassin almost lynched by the crowd," said Miss Douglas, "and it made a lasting impression on me. As the Swiss law does not permit of a death sentence, he was condemned to solitary confinement in a dark cell, in which he eventually went mad. Oh, yes, I can tell you I have had many interesting experiences. One cannot help having them on the Continent. Europe is not nearly such a placid and quiet place as our little England."

Walter Dibb.

Walter Dibb, of the Percy Hutchison Company, is a very keen stamp collector. Wishing to know what secret urge prompts people to collect such seemingly dull things as stamps, an interviewer asked Walter Dibb how he came to take up such a hobby, and he replied, laughingly, "As a matter of fact, I collect stamps so that I can help my kiddies to study geography. It is an excellent way of making them take an interest in a subject which they might otherwise find rather dull." You can see by this statement that Mr. Dibb is a family man. He admits this impeachment and says he is proud of it. His face lights up when he talks of his small quiver of five—three boys and two girls. "If I had half a chance," he said, "I would stay in South Africa with my family. I think it is the most marvellous country in which to bring up children. The open spaces help them to grow to their full height, both physically and mentally. I wonder if the children of South Africa realise how lucky they are?"

R. Steuart West.

Mr. Steuart West is a prominent member of the company.

Mr. Steuart West's first appearance on the stage was with the late Laurence Irving, son of the famous Sir Henry. "I played with him," said Mr. West, "In England and Canada in 'The Unwritten Law,' 'Hamlet' and 'Typhoon.' Luckily for me I was prevented from going to Australia with him, for, as you know, he was drowned in a wreck on the way back from that country. What did I play in 'Hamlet?' Well, I was a very new recruit to the stage then, and my contribution to the production was the playing half of the "Ghost." Why half? you say. Well, a more experienced actor played the 'Ghost' in the first act, where the 'Ghost' had to make long speeches, and as he wanted to get off early, I was given the other half of the 'Ghost' to play—the part where he appears to 'Hamlet' in the Queen's chamber. I had little to say, but I flatter myself that I looked wierd enough to frighten any moody Prince."

Mr. Steuart West, having an adventurous spirit and being articled to law, ran away from that dry and rather pedantic life to go on the stage. In spite, however, of being an actor of some prominence, Mr. Steuart West takes a great interest in politics.

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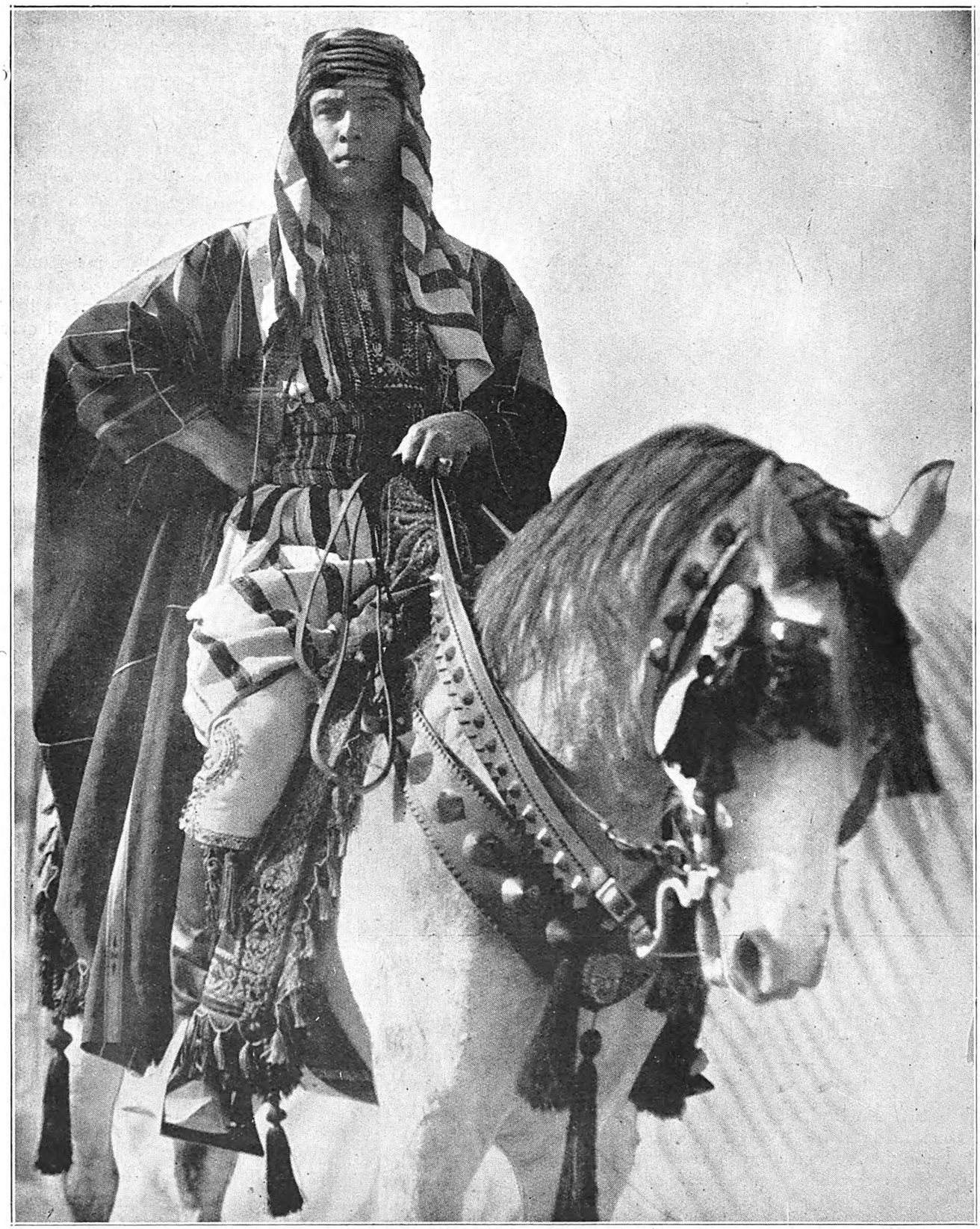
JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.



A wonderful study of Rudolph Valentino as "Son of the Sheik," in the film coming to the Bijou, Johannesburg, on May 9th.

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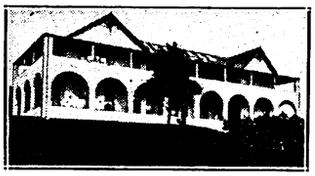

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With Percy Hutchison.

Geoffrey Clark.

Geoffrey Clark has a keen sense of humour and does not mind telling a story against himself. He told me this one. "My landlady in some theatrical diggings in a provincial English town said to me when she asked me to sign her visitors' book—they all keep visitors' books—'Well, Mr. Clark, I saw you play last night, and when you get to the top of the tree I'll be so proud to tell people that you once had my front-combined.' For purposes of elucidation I must tell you that a 'front-combined' is the professional name for a bed-sitting-room in the front of the house. I replied to my landlady's praise: 'Oh, Mrs. Catchpole, I don't think I'll ever be as famous as that!' 'Oh,' she retorted, 'don't you be too sure; it isn't always the cleverest that wins!'"

Rayson Cousens.

"I have never missed a single performance," said Mr. Cousens to me the other day, and he made the statement with pardonable pride.

"I remember once," he said, "a man who was understudying me came to me with a very glum face and said: 'Oh, Mr. Cousens, it's no earthly use me understudying you.' 'Why not?' I asked, and he replied: 'You're too darned healthy!'"

Mr. Cousens was out in South Africa with the Stephen Black company in 1912, and has very pleasing memories of the country.

He will play the part of Baron in "Cock o' the Roost," and probably the stationmaster in that excellent mystery play "The Ghost Train."

Francis Roberts.

Francis Roberts is one of those idealists who have all their lives searched for that will-o'-the-wisp, Freedom. "That's why," he explained whimsically to me, "I went on the stage. I had been brought up in a very stiff and stern family circle, and I thought I scented freedom in the stage. So I began my theatrical career. As you may suppose, I have not found what I looked for, though I have long been away from the influence of an early Victorian family."

"My first part was in that dashing melodrama "The Sorrows of Satan," and for playing it I got a salary that would sound paltry enough now, but which was then in my eyes a jingling silver fortune."

In his search for freedom, Mr. Roberts has been over half the world. He was snow-bound and stranded for one Christmas in a mountain pass near Inverness. He has been into the heart of White Russia to make a film called "The Land of Mystery." He has wandered all through Switzerland, and his sojourn in that country has made him wonder why people live anywhere else. "This is, of course, when they find they cannot go to South Africa. Of all the countries in the world I put South Africa first. This is not blarney; it's a sheer heartfelt truth."

Mr. Roberts has had considerable experience in London, and lately played in "Bella Donna" with Phyllis Neilson Terry.

As for his hobbies—they are legion. The pet ones being writing plays and designing scenery. That's what he does in England. In South Africa he is a keen surf-rider, and now takes the opportunity of sending out through the medium of the *Stage, Cinema and Listener-In* an S.O.S. for somebody to teach him to surf-ride without a board. Who'll volunteer?

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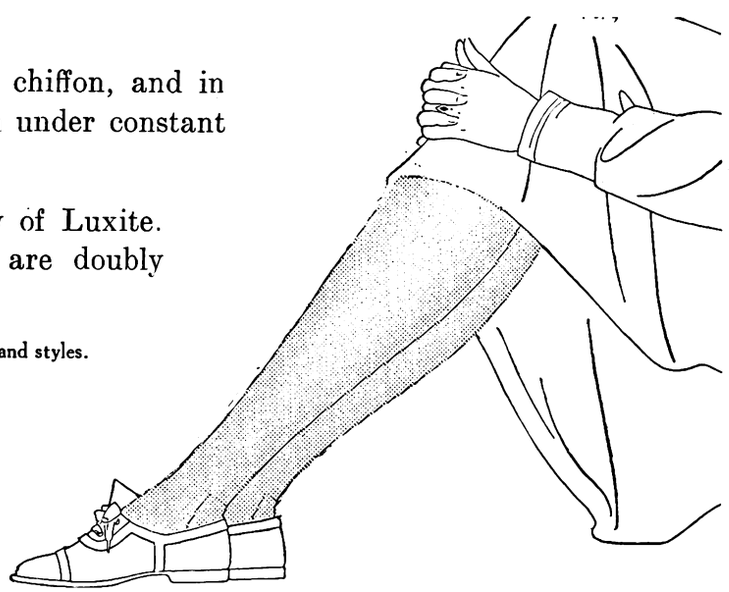

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Pat Kendall is a delightful personality and, with her brother Terry, will be at the Empire, Johannesburg, on May 9th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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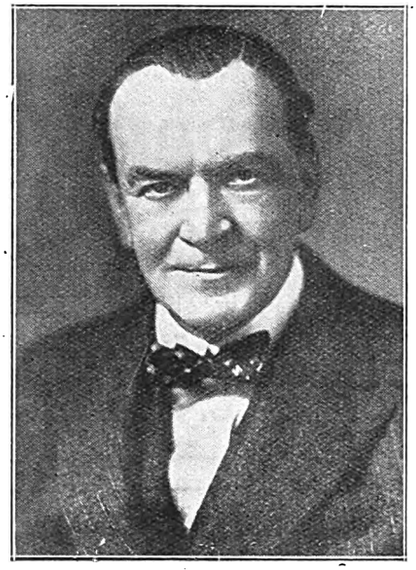
Arthur Bourchier.

This is the farewell week of Mr. Arthur Bourchier at His Majesty's Theatre, Johannesburg, after a season of splendid houses and splendid audiences and—a great factor when results are totted up, splendid plays.



Arthur Bourchier.

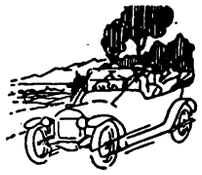
For Mr. Bourchier, or "A.B.," as he is called by the many friends of this charming personality, has read the mind of the public through his many years of actor-managership and has found, what so many lesser lights scorn to see, that "amusement" is the keynote of the theatre to-day. Everyone wants to be amused, interested, to laugh, to forget business and domestic troubles, and enter into the realm of imagination for a brief space.

So Pretoria is to be the next place of call, the Opera House, where "Treasure Island" will be staged on the 9th, 10th and 11th with a matinee on Wednesday, at which it is safe to prophesy "Long John Silver" will receive an uproarious welcome from the children of the Capital. On the 12th, 13th and 14th that thrilling play, "At the Villa Rose," will be staged.

From Pretoria, the company will travel to Capetown, to Port Elizabeth, Durban and Maritzburg.

PORT ALFRED SEASON

All the Year Round



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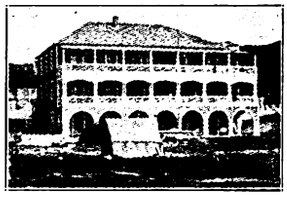

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At the Orpheum.

On May 9th Harold Lloyd will be presented in Johannesburg in "Hot Water." A glance at this picture is enough to show you how apt is the title.

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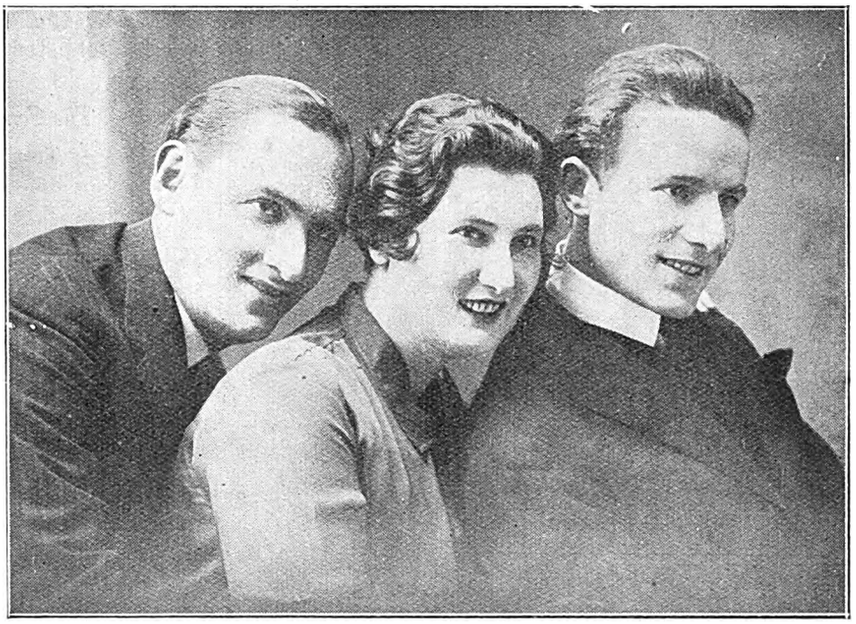
Final Week of Yiddish Players.

To the great regret of thousands of Yiddish playgoers in Johannesburg and along the Reef, the new Yiddish Theatre Company must conclude its engagement at the Standard Theatre by the end of this week, as the company is due to open in Capetown on Tuesday, May 10th.

In their attractions for the final week the Yiddish players are appearing on Wednesday in "The Roumanian Wedding"—one of the great successes of the last Yiddish season. "The Roumanian Wedding" is a magnificent operetta, containing a large number of tuneful melodies, folk songs and dances, and is likely to prove an immense success again.

On Friday evening there will be produced—in response to many requests—that delightful Yiddish operetta, "The College Girl," in which Miss Vera Kanevska scored a great success during the last season. D.D.



Paul Breitman, Vera Kanevska and Adolphe Teffner.
[Photo: Jane Plotz.

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JOHANNESBURG.

At the Alhambra, Capetown.

From "The Third Degree," to be screened on the 9th.

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March 6th.

Pauline Fredericks.

Another cinema star is shortly to appear in London, so that two great Hollywood artists will be invading the legitimate stage in England at the same time. Pauline Fredericks, of course, was the first, and here you see her very latest photograph; the second is Nazimova—Alla Nazimove—whose face is so familiar to us on the silver sheet. During her four weeks' engagement in England she will act in a sketch called "A Woman of the Earth."

American Stars have not always made a Success in London.

Pearl White, who received a colossal salary to play in a London revue, was not a success; neither was Betty Blythe who, in gorgeous robes, appeared in a dramatic sketch. Nazimova made her first London appearance in 1905 when she played the part of a Jewish girl torn between her love for a Christian and her attachment to her Jewish father. Theatre-goers at that time, as far as I can gather, seemed to have been having a good feast of plays. Julia Neilson and Fred Terry were acting in "The Scarlet Pimpernel," Oscar Asche and Lily Brayton in "The Taming of the Shrew," "The Cingalee" was at Daly's, and Mrs. Langtry was appearing in "Mrs. Dering's Divorce." It is rather interesting that, having made her name famous by her screen acting, she should return to London after all this time as a dramatic actress.

A Star from Paris.

I hear that Maurice Chevalier, the famous revue artist of Paris, is shortly to come to London. I saw him not long ago at the Casino de Paris in Paris, and delighted in his singing, dancing and comic gifts.

Names Well-known to South Africa.

Jean Forbes-Robertson, the clever daughter of famous parents, has added another leaf to her growing crown of laurels by her wonderful acting in the new Jewish play at the Royalty Theatre, "The Dybbuk." The play itself was most moving, and the audience seemed to be overwhelmed by the emotional intensity of the young daughter of Sir Johnston Forbes-Robertson and Miss Gertrude Elliott.

"The Constant Wife."

To-night we are promised the first performance of Somerset Maugham's latest play, "The Constant Wife." The London stage has missed Fay Compton's delicate presence for some months, and will be glad to see her back again as leading lady in this new play.

A Play at the Playhouse.

Nigel Bruce plays the part of "Robert Crosbie" in Somerset Maugham's other play now running at the Playhouse, "The Letter." Many of you will have read "The Casuarina Tree"—a book of short stories by the just mentioned author, and will doubtless have delighted in that particular story from which this play is taken. Gladys Cooper, in the part of "Leslie Crosbie," gives further evidence of latent dramatic talent. Added to this she looks more beautiful than ever, and wears the loveliest clothes.

Nigel Bruce.

"Rose Marie's" Successor.

To-morrow we are promised the first production of "The Desert Song" at the Drury Lane Theatre, and I can prophesy with complete surety that a long queue will wait outside the pit doors all day long in order to have a good seat on the first night. Edith Day has endeared herself so greatly to London audiences that people will flock to see her in any production in which she appears. If "The Desert Song" has as good a run as "Rose Marie" had nobody connected with Drury Lane will have any complaint to make.

Pamela Travers.

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A Theatrical Vagabondage.

IV. The City of Revue.

Nights in the French Theatres.

By W. J. Makin.

PARIS.

It is almost certain that when I go to Paris, I go first to a revue. There are enthusiasts who claim that Paris has the finest opera in the world. They are wrong. Paris cannot compare with Vienna and Berlin. The audiences at the opera are more enthusiastic in Paris, but the art of the *entrepreneur* has developed further east. There are the intellectuals who claim that the French drama is superior to any in Europe. Here, again, they are wrong. The French drama may be a wonderful piece of mechanism, full of witty and cynical dialogue. Yet there are better plays being produced in London and Berlin to-day.

Paris is Supreme

in revue, that concomitant of music, colour, women, and gorgeous spectacle. There has been many a revue produced in Johannesburg and Capetown whose main ideas have germinated in this city, where frivolity is a serious business and studied as an art. An English revue seems tawdry and dull when you have seen the real thing in Paris. It is rather like a bad English translation of a French classic. Revue in Paris is sparkle and wit; in London it is bombast and jazz.

"Paris is Devine,"

exclaims the blonde in a famous book of which I have forgotten the title. She has seen the Dolly Sisters sitting in the Ritz Hotel, and feels that life cannot offer her any finer spectacle. "Paris is devine." Certainly the Dolly Sisters have created history in modern revue, and Paris will not allow them to escape. You may go to the Casino de Paris, where a different revue is billed every few months. But it is always the Dolly Sisters that you go to see, the expensively dressed and luxurious dolls of a modern civilisation. They dance, and they sing, and the rest of the revue fades away. The Dolly Sisters are the revue at the Casino de Pasis. If Paris enthroned a Goddess of Reason during the Revolution, they have now enthroned Twin Goddesses of Syncopation. Young Paris whistles and roars its appreciation.

It has been said that London is always faithful to old favourites.

The same can be said of Paris.

There is Mistinguett, the finest revue artist in the world. They say she is over fifty. It may be so. But not in the glare of the limelight. When you first see her, with her rather *bétise* face, slim figure, and low voice of the *gamin* of Paris, you wonder where the allurement lies. If she is singing "Valencia," for example—and it was she who introduced this famous dance song to the world—she talks through the melody. Her voice has nothing, yet everything, in it. When she has gone off the stage you realise that the life has gone out of the revue. When she appears again you are another slave to her wonderful personality.

It is at the Moulin Rouge, that famous music-hall whose red windmill sails lure one again and again to the heights of Montmartre, that Mistinguett always appears.

She is the Dominant Personality of the Place.

It is not that she merely parades on the stage. Most of her work is done behind, arranging dances, songs, dresses, scenery, lighting effects. She is the master mind of revue to-day. If any South African is lucky enough to be visiting Paris this year, one of the sights has been missed if Mistinguett is not seen at the Moulin Rouge.

The French Music-Hall is in the Grip of an African Craze at the Moment.

It is here that the "Revue Negre," which is now being produced in London under the title of "Blackbirds," first astonished and delighted Europe. France, with its huge African possessions, seems as ready to draw upon them for its theatre world as it does for its barracks. Florence Mills, the coloured comedienne, came, of course, by way of America, but her flaunting comedy roused Paris to a delight in things African. South Africans may deprecate this spirit, but I have seen many of them go to this revue in a hostile attitude and come away delighted with the spontaneity of these negro comedians.

The Dolly Sisters, too, have their Black Rivals.

I saw them in a revue in a theatre in Marseilles. They were known as the Black Sisters Lungla and, together with a negro named Johnes, gave some startling exhibitions of the Black Bottom. But the audience at Marseilles received them with but perfunctory applause. The Black Sisters danced and flung themselves about the stage with epileptic fury, but they lacked that supreme gift of the Dolly Sisters—personality.

Yet even in Paris, one can Tire of Revue.

So one evening, after a week of music-halls and cabarets. I went to see that famous play which has been banned for English theatres and which I was told was representative of the modern desire for the neurotic—"La Garconne." The novel, which caused a sensation when first published in France, was subsequently translated in a bowdlerised form in English under the title of "The Bachelor Girl." I found the novel rather dull reading, and I must confess that the play reminded me of Michael Arlen at his worst.

It tells of a young girl engaged to be married. Almost on the eve of her wedding she hears that her fiance has decided to marry another woman because, as is possible in France, the other woman is bringing him a larger dowry. The young girl, Monique, devastated at this treachery, runs out of the house and gives herself to the first man who invites her to dinner. I don't think jilted young girls ever do that sort of thing. Apparently Monique was different, and became a woman who did.

She Determines to Live Her Own Life in Her Own Fashion.

She takes a flat, gathers round her women who dope, men who drink, and that pseudo-Bohemian crowd with its arty conversation, and talks glibly of the liberty of life. A young professor is in love with her, and tries to persuade her to marry him. But a romantic novelist forestalls him and carries Monique off with him into the country. There she is happy for a time until the novelist tries to dominate her. At this she cries again for liberty, and leaves him for the hazardous life of the bachelor girl again.

The play was acted in a fine frenzy of passion. There is nothing the French actor loves better than a row or scene on the stage. Chairs are flung about, things are broken, and the property man must stand night after night in the wings trembling for his sacred possessions. But, all in all, I think the French actor is far ahead of the French actress. They are still in the grip of French customs and traditions.

After seeing this play I decided to go back to revue.

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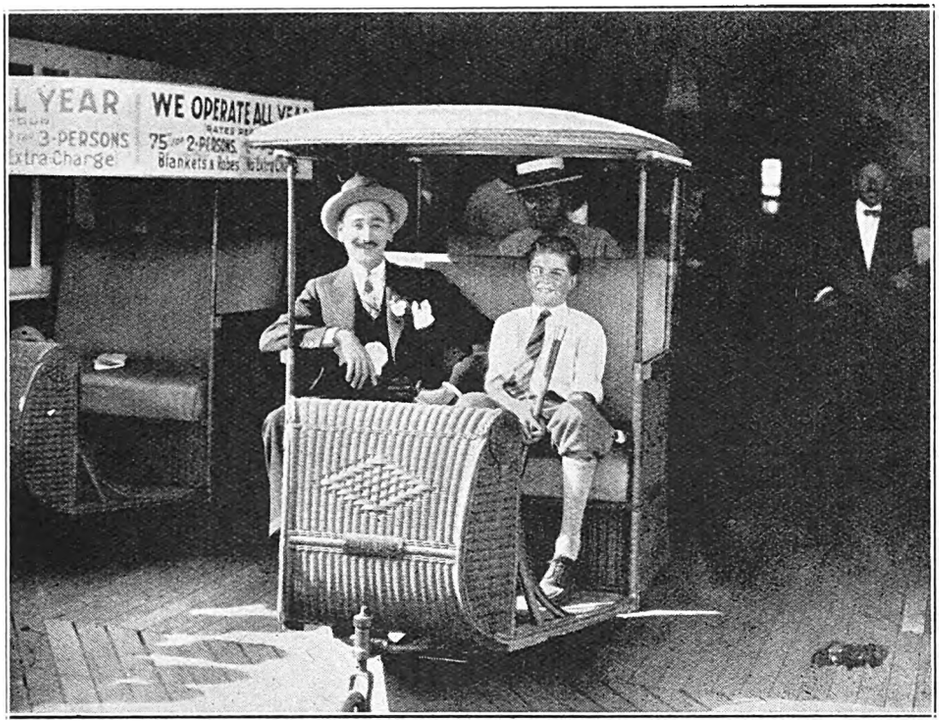
BALLOON, HIGH PRESSURE OR MOTOR CYCLE.



At Coney Island—the King and the boy cavorting around on the amusements, with the King dignified and polished as ever, trying to become a care-free boy again by throwing away his cane.

"The King on Main Street," at the Grand Bioscope, Cape Town, May 9th.

The King and the girl.

Marie Kendall.

Marie Kendall.

It was in the Edwardian days that the English stage came into its own socially. Before that, actors were judged to be vagabonds, and Victoria felt that high kicking and low living were too much for the sacred atmosphere of the court. So the actor did not often break past the barriers of society. But in those same bright Edwardian days, when Mrs. Brown Potter created a precedent by proving, with her afternoon teas, that a Sunday afternoon could be tolerable in London, stage and society met, especially in the grounds of her glorious house on the Thames.

Among the throng then was a young girl who had risen to stardom before most people do. She was still a stripling girl when she was a favourite in East and West End. That was the famous Marie Kendall, now coming to South Africa.

Marie Kendall started her stage life very early and is still a young woman. She was a child star in the famous East End, Drury Lane, the Mile End Empire. Her stories of the Edwardian theatre are delightful—her art of the present theatre is marvellous. She does charming little character sketches of costers and many other definite types, and these character sketches have made her as beloved in England as Marie Lloyd, with whom Miss Kendall had much in common. She is a humorist in herself. She does not rely entirely on the lines of her song. She has a little bubble of laughter in her soul, and it glistens and shines in everything she does. It is seldom that Marie Kendall goes away from London. When she does, she crosses to New York and is always a tremendous success. Nowadays, she is one of the most fashionable women in London, and drives her own car. But, in the more romantic days before the car came to whirl us out of the slow beauty of our horse and carriage, Marie Kendall had the most beautiful carriage in London. It was drawn by two magnificent white horses, and it was a famous sight to see her, wearing the latest mood of Dame Fashion of that day, driving around London—and at night, when she was playing at two theatres, as she often did, she passed from stage-door to stage-door with her carriage and her two famous horses.

It is a great event for Marie Kendall to come to South Africa, for she is a star from the most exclusive corner of the theatrical heaven. Artistically, she is a comet. Away from the theatre, she possesses the charm one finds in Marie Tempest—the charm that lives only in a few great women in every century.

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BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Daisy Dormer.

More than one person has sung to Daisy Dormer the refrain of the old song—

"Daisy, Daisy, give me your answer, do,
I'm half crazy, all for the love of you."

Indeed, the little comedienne recalls a certain occasion when a delighted audience rose in a body and sang the refrain together. "I felt awfully shy," she told me, "Anybody would, wouldn't they? But I told them that I loved all of them, and that my answer was 'I'll come back again.' They cheered at that and sang the song all over a second time."

That's what it is to be a beloved comedienne in England. And there is no doubt that Daisy Dormer has a very cosy place in the heart of English audiences. They remember her delightful performance as "Cherry" in "London Pride"—a part she played with Sir Gerald du Maurier.

Daisy Dormer.

Many dramatic actresses yearned for the part, but the great acter-manager would have nobody but the little girl from the vaudeville stage—Daisy Dormer. She made an enormous success, and very nearly gave in to the persuasions of managers who wanted to lure her to the dramatic stage. But her love for the music halls was too strong, and she remained a vaudeville artist.

Daisy Dormer, at the age of six, was twinkling her small, fairy-like toes in a children's ballet. But it was impossible for those toes to remain unnoticed. Managers, seeing the ballet, decided that Daisy was the best of the lot and must have a chance. So, into the famous troupe of Doctor Bodie, Daisy danced her airy way, kicking up her heels in Irish jigs, rocking her little body in Scotch reels. And not long after she was brought to London to give a trial show at the Palace Theatre.

Her singing, her dancing, her elfin prettiness and, above all, the great personality confined in her tiny body charmed everybody. And, a few days after, the little dancer signed contracts for ten years ahead. One can imagine her signing her name in a large round hand, the tip of her pink tongue showing between her lips as she did it. For she was still very young, you must remember, and at an age when contracts for ten years ahead seemed to book her up far into old age.

Daisy Dormer will appear at the twenty-first birthday festivals of the Empire, Johannesburg—indeed, she is making the trip from London especially for that great occasion. And no theatre could wish for a nicer coming-of-age treat than the harbouring of Daisy Dormer nightly within its walls.

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Johannesburg,
April, 1927.

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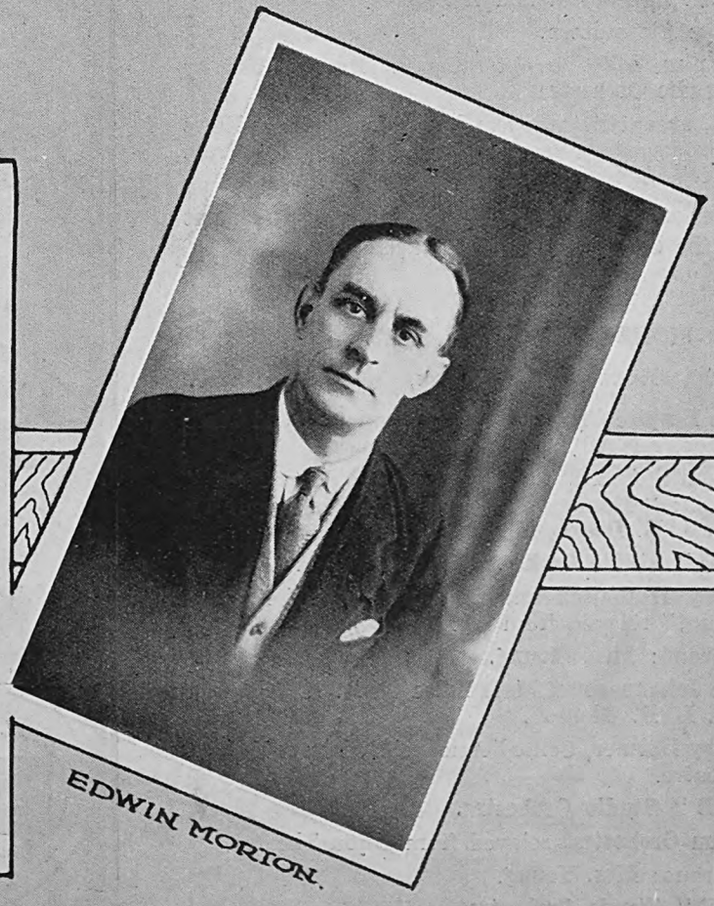
CISON COMPANY
STY'S THEATRE JOHANNESBURG
GHOST TRAIN"

CATHERINE LACEY

ENA DOUGLAS

W. DIBB



EDWIN MORTON.

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PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 9th.

Daily Recipes: Broadcast at 11.0 a.m. daily, except Sunday, and at 3.0 p.m. daily, except Saturday and Sunday.

Time Signal: Broadcast at 11.0 a.m., 1.0 p.m., 3.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.30—1.20 p.m. Tuesdays: Music by **"JB" Studio Orchestra.**

1.20—1.50 p.m. Tuesdays: Organ Recital by **Mr. John Connell,** F.R.C.O., Town Organist, relayed from Town Hall, by permission of Town Council.

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-Hour (arranged by **Mrs. C. Rothkugel**).

5.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

5.30 p.m. daily, except Sunday: Children's Half-Hour (arranged by **Aunt Carrie,** except on Thursday and Friday, when arranged by **Uncle Joe**).

6.0 p.m. daily: Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily: Close down.

7.0 p.m.—8.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MAY 9th, 1927.

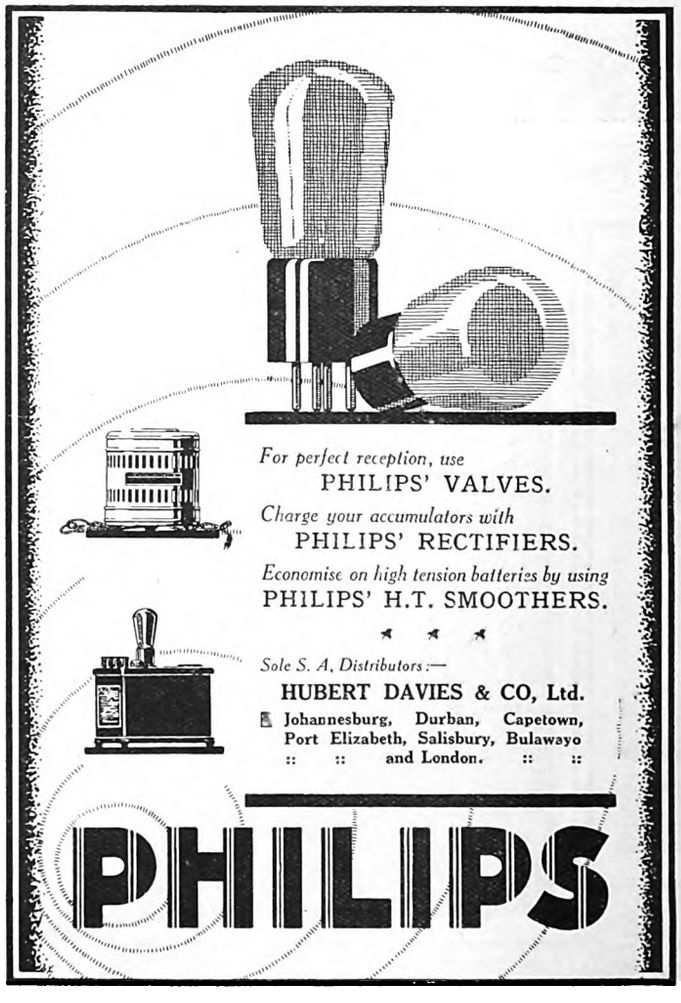
Evening Programme.

8.0 (1) **The Empire Orchestra** in a Selection of Old Time Songs, relayed from Empire Theatre.
8.15 (2) "South Africa to Europe, via East Coast," No. 2: "Mombasa to Suez." A Travelogue by **Mr. J. B. Drake, M.A.**
8.30 (3) **"JB" Studio Orchestra.**
8.40 (4) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
8.50 (5) Soprano: **Mrs. Young.**
9.5 (6) **The Johannesburg Male Voice Choir.** Conductor: **Mr. L. R. Glenton.**
9.15 (7) **Daisy Dormer,** Comedienne, relayed from Empire Theatre.
9.25 (8) **"JB" Studio Orchestra.**
9.30 (9) **Bijou Orchestra,** relayed from Bijou Theatre.
9.40 (10) Soprano: **Mrs. Young.**
9.50 (11) **"JB" Studio Orchestra.**
9.55 (12) **The Havana Band,** relayed from St. James' Restaurant.
10.5 (13) **"JB" Studio Orchestra.**
10.10 (14) **Lee Sisters,** Harmonising and Solo Soprani, relayed from Orpheum Theatre.
10.20 (15) **"JB" Studio Orchestra.**
10.30 Close down.

TUESDAY, MAY 10th, 1927.

Evening Programme.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.
8.10 (2) Book Talk by **Mr. P. R. Davis,** Hon. Secretary, Johannesburg Book Club: "Books in Spring." (Part 2.)
8.25 (3) Contralto:
(a) "Danny Boy" ... ... F. E. Weatherly
(b) "Angels Guard Thee" ... Benjamin Goddard
Miss Susie Everett.
8.35 (4) **"JB" Studio Orchestra.**
8.45 (5) **George Jackley,** the Indignant Comedian, relayed from the Empire Theatre.
8.55 (6) Saxophone Solo: "Romance" ... ... C. Bishop.
Mr. G. E. Spencer.
9.5 (7) Contralto: (a) "Still as the Night"... C. Bohm.
(b) "Keep on Hopin'"... K. Heren.
Miss Susie Everett.
9.15 (8) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
9.25 (9) **"JB" Studio Orchestra.**



FLEET FOOT SHOES Wear Better!

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9.35 (10) **The Havana Band,** relayed from St. James' Restaurant.
9.45 (11) **"JB" Studio Orchestra.**
9.55 (12) **Marie Kendall,** the popular Character Comedienne, relayed from Empire Theatre.
10.5 (13) **"JB" Studio Orchestra.**
10.15 (14) **"JB" Studio Orchestra.**
10.30 Close down.

WEDNESDAY, MAY 11th, 1927.

EVENING PROGRAMME.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.
8.10 (2) **The "JB" Announcer.**
8.25 (3) **"JB" Studio Orchestra.**
8.35 (4) **The Havana Band,** relayed from St. James' Restaurant.
8.45 (5) Baritone:
(a) "She is far from the Land" ... Lambert.
(b) "Two Little Blue Birds" (from "Sunny")
Mr. Walter Rees. J. Kern.
8.55 (6) **"JB" Studio Orchestra.**
9.5 (7) **Rupert Hazell,** in "Harmonylarity," relayed from Empire Theatre.
9.15 (8) **"JB" Studio Orchestra.**
9.30 (9) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
9.40 (10) Baritone:
(a) "Tommy Lad" ... ... Margetson
(b) "Shepherd of the Hills"... Horatio Nicholls
Mr. Walter Rees.
9.50 (11) **"JB" Studio Orchestra.**
10.0 (12) **Sammy Shields,** Scottish Burlesque Comedian, relayed from Empire Theatre.
10.10 (13) **"JB" Studio Orchestra.**
10.25 (14) **"JB" Studio Orchestra.**
10.30 Close down.

THURSDAY, MAY 12th, 1927.

EVENING PROGRAMME.

8.0 (1) **The Empire Orchestra,** in a Selection of Old Time Songs, relayed from Empire Theatre.
8.15 (2) Afrikaans Recitations by **Mr. Tommie Beckley.**
8.30 (3) **"JB" Studio Orchestra.**
8.40 (4) Humorous: **Mr. George Laurian.**
8.50 (5) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
9.5 (6) **"JB" Studio Orchestra.**
9.10 (7) **Bijou Orchestra,** relayed from Bijou Theatre.
9.20 (8) **Daisy Dormer,** Comedienne, relayed from Empire Theatre.
9.30 (9) **"JB" Studio Orchestra.**
9.40 (10) Humorous: **Mr. George Laurian.**
9.50 (11) **The Havana Band,** relayed from St. James' Restaurant.
10.0 (12) **"JB" Studio Orchestra.**
10.10 (13) **Lee Sisters,** Harmonising and Solo Soprano, relayed from Orpheum Theatre.
10.20 (14) **"JB" Studio Orchestra.**
10.30 Close down.

FRIDAY, MAY 13th, 1927.

EVENING PROGRAMME.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.
8.10 (2) Play:
8.30 (3) **"JB" Studio Orchestra.**
8.40 (4) Tenor: Two songs from "Four Indian Love Lyrics" by A. Woodeford Finden. **Mr. Gordon Kinghorn.**
8.50 (5) **The Havana Band,** relayed from St. James' Restaurant.
9.5 (6) **"JB" Studio Orchestra.**
9.15 (7) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
9.25 (8) **"JB" Studio Orchestra.**
9.40 (9) Tenor: Two Songs from "Four Indian Love Lyrics," by A. Woodeford Finden. **Mr. Gordon Kinghorn.**
9.50 (10) **"JB" Studio Orchestra.**
10.0 (11) **George Jackley,** the Indignant Comedian, relayed from Empire Theatre.
10.10 (12) **"JB" Studio Orchestra.**
10.15 (13) **Marie Kendall,** the popular Character Comedienne, relayed from Empire Theatre.
10.25 (14) **"JB" Studio Orchestra.**
10.30 Close down.

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SATURDAY, MAY 14th, 1927.

EVENING PROGRAMME.

8.0 **General News Service** (broadcast by arrangement with the S.A. Press and Reuter's Agency). Announcements.
Bijou Orchestra, relayed from Bijou Theatre.

8.30 **Dance Programme,** relayed from St. James' Restaurant.

12.0 Midnight. Close down.

SUNDAY, MAY 15th, 1927.

EVENING PROGRAMME.

7.10 Organ Recital by **Mr. Horace Walker.**

7.30 Relay of Service from **Central Congregational Church:**
Introit: "I Will Arise" ... ... Cecil.
Hymn 599: "Sun of My Soul."
Invocation.
Lord's Prayer (Chanted).
Solo: "Beyond the Dawn" ... ... Sanderson.
Mr. Walter Rees.
Lesson: Mathew XXII.
Hymn 612: "The Day Departs."
Notices.
Offertory.
Dedication of Offertory.
Solo: "There is a Green Hill Far Away" ... ...
Mr. Walter Rees. Gounod.
Prayer.
Hymn 12: "Eternal Light."
Sermon: **Mr. Alf. Law Palmer** (Mayor of Johannesburg). Subject: Christ's Challenge.
Hymn 259: "Sweet Saviour, Bless Us Ere We Part."
Benediction.
Vesper: "Thou will keep him in perfect peace
Whose mind is stayed on Thee."
—Lee Williams.

8.45 (approx.) Musical Programme by **"JB" Studio Orchestra.**

10.0 Close down.

The New "JB"

The New Studio.

When the old broadcasting station in Johannesburg closed down on January 31st, doubt was expressed by many people as to whether broadcasting was sufficiently appreciated by the general public to justify the heavy expenditure involved. Since "JB" was re-started on April 4th by the African Broadcasting Company, Ltd., the volume of commendations which have been received proves clearly that broadcasting is a service which has come to stay and is highly appreciated by listeners-in. For the month of April the old studio in Stuttaford's Buildings was continued, pending the construction of new premises. The studio and offices are now established in Connaught Buildings, Bree Street, next to the corner of Eloff Street. The studio has been constructed in the old Cinema Hall on the improved lines which have been adopted in other parts of the world as a result of comprehensive tests. When broadcasting was first introduced, very heavy draping was used, which eliminated entirely any resonance and gave an unnatural tone to the transmission of music and speech. In the new studio very little draping is used, and the slight resonance is not unpleasant. The work of reconstruction of the new buildings is not yet completed, but was sufficiently far advanced to enable the first programme to be put across on Monday, May 2nd, at 12.30. Many improvements have yet to be undertaken, but it will not be long before everything is in order. Telephone lines have been put in, connecting the following places with the control room, namely, the Empire, His Majesty's, the Standard and the Orpheum for the relaying of portions of the programmes, and the Bijou Theatre, St. James' and the Carlton Hotel for the relaying of band music. By means of this relaying considerable variety will be added to the programmes. As will be seen from the programmes published in this issue, every effort is being made to give our listeners the greatest possible variety of entertainment. We have in view many new features which will be introduced as opportunity offers.

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The New Station.

The directors of the African Broadcasting Company have in hand proposals for the erection of a high-powered station in Johannesburg. The power of the new station will be 5,000 watts from the aerial, the same as the Wellington (New Zealand) station, which is at present the most powerful in the British Empire. The present power is only 500 watts—one-tenth of the new station. " JB " is now picked up in all parts of South Africa, and there is no doubt that listeners throughout the Union will have no difficulty in future in receiving satisfactorily the programmes broadcast from Johannesburg. We have just heard that a listener at Chaichai, Portuguese East Africa, received " JB " at loud speaker strength on our opening night in the new studio. The construction of the new plant will not be completed until early in 1928. When the new station is installed, it is proposed to transfer the existing plant to Bloemfontein, and to run it as a relay station of Johannesburg. This will enable listeners within a reasonable distance of Bloemfontein to receive on a crystal or one-valve set. The reception at Kimberley will be so much improved, that a two-valve set will give perfect results. It is known that at present Kimberley is almost out of range of any of the existing stations. Owing to the situation of Pretoria, difficulty has been experienced in picking up " JB " regularly, except on a high-powered set. This difficulty will, of course, be eliminated when the new plant is installed, but in the meantime a 50-watt relay station has been erected. The present site is only temporary, but more permanent arrangements are being made for installation at the Grand Theatre Buildings. This will provide crystal reception within at least ten miles of Pretoria.

Amateurs' Difficulties.

In the weekly article on radio matters which will appear in *Stage, Cinema and Listener-in*, we desire to make a feature of assisting amateurs with difficulties of reception, etc. We invite any listeners in our area to communicate with us regarding any wireless matters on which they desire advice. Letters should be addressed to the Editor, P.O. Box 1574, and envelopes should be marked " Wireless." We would welcome communications from our listeners giving suggestions for new features, criticisms of our programmes or interesting notes. May we remind contributors,

" Many find fault without any end,
And yet do nothing at all to mend."

Constructive criticism will always be welcomed.

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Birthday Week at the Johannesburg Empire

MONDAY, 9th.	TUESDAY, 10th.	WEDNESDAY, 11th.
VETERANS' SONG COMPETITION	FANCY DRESS NIGHT	TRIAL TURN NIGHT
THURSDAY, 12th.	**FRIDAY, 13th.**	**SATURDAY, 14th.**
CARNIVAL NIGHT	HIGHBROW NIGHT	EVERYBODY'S NIGHT

Maria Corda, the internationally famous film star.

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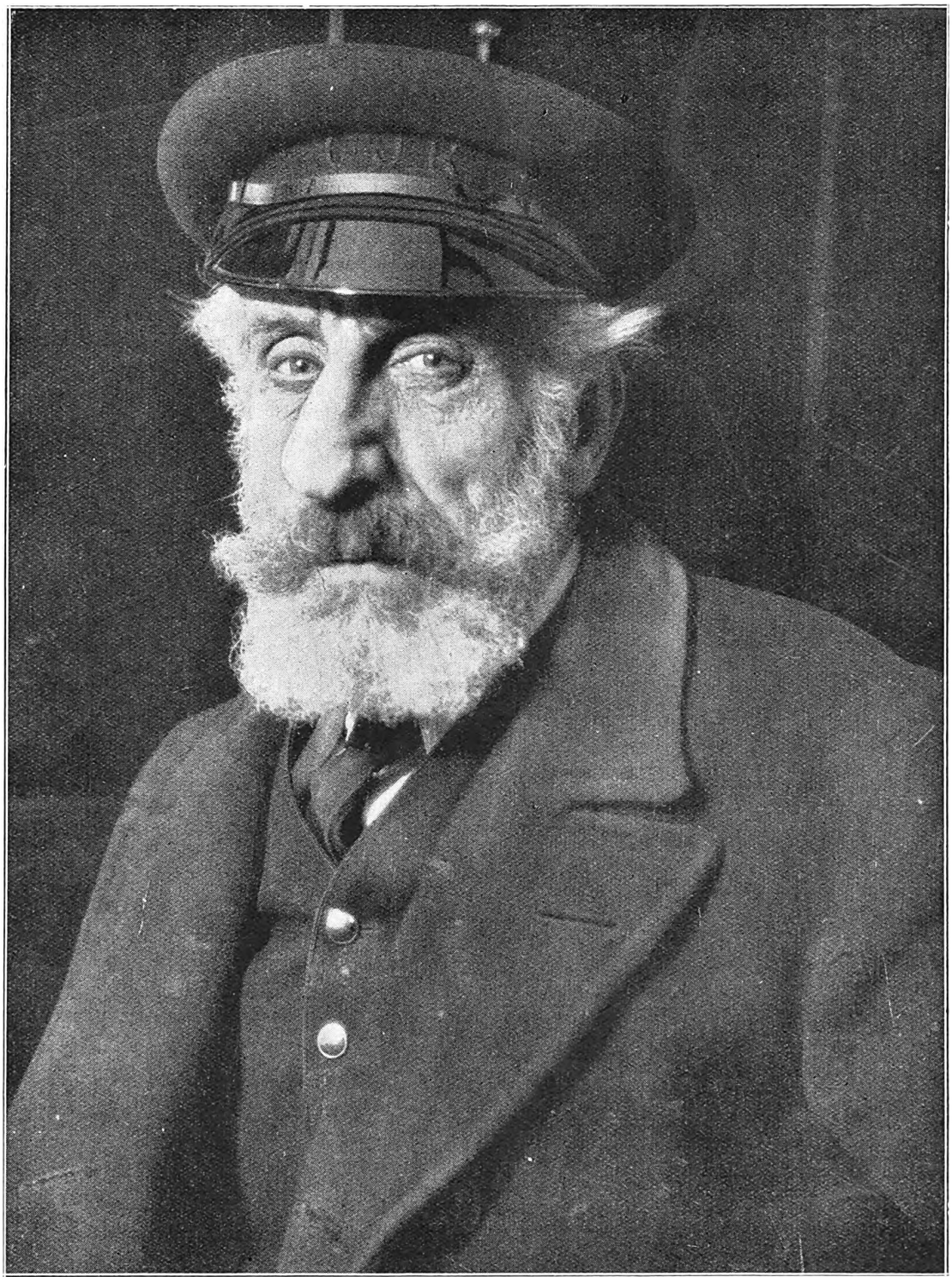

Caleb Porter, who arrived in Johannesburg with Percy Hutchison, is to play his original part of the Cornish porter in "The Ghost Train," a character he has portrayed in the London production.

"How the World Wags," a morality pageant of the ages, written and produced by Dorothy Gardner, will be presented by Miss Gardner, Mr. Cuthbert Rose, and sixty of their pupils, at the Jewish Guild Memorial Hall, Bree Street, on Wednesday afternoon and evening, May 4th, and on the following Thursday and Saturday evenings. The entertainment, which is in aid of the Tree of Mercy, promises to be "something out of the ordinary," including the evolution of man from the amoeba state to the present day. Particulars will be found in our advertising columns.

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FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

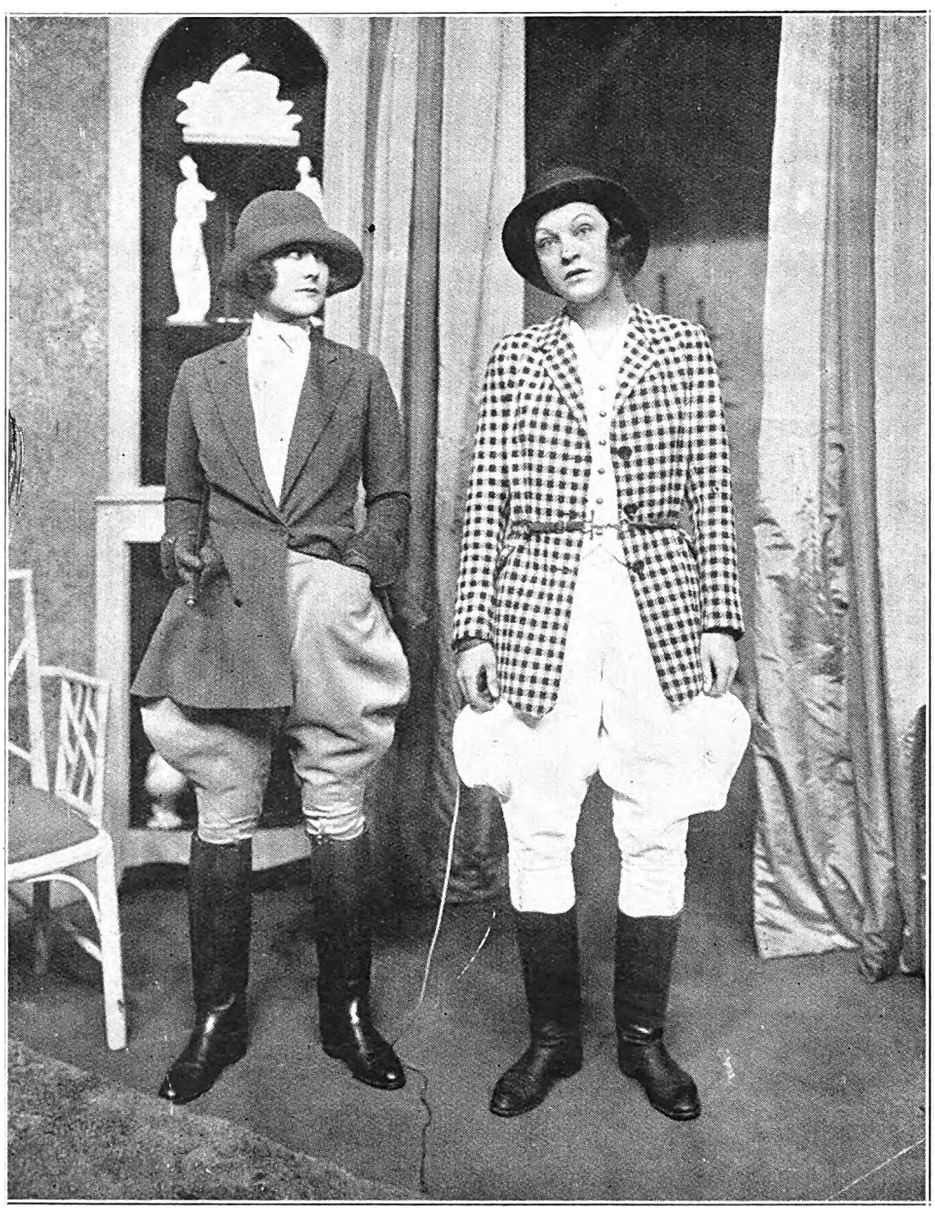
Paris Fashion Letter.

Some Afternoon Frocks.

April 5, 1927.

The afternoon frock is this season in the happy position of making the best of both worlds. It may partake, without fear, the nature of a sports suit, and it may approximate to the evening dress, while observing differences which are more or less obvious, such as that spangles are not at their best in daylight. The afternoon frock knows no limitations as regard stuffs. There are beautiful golden jersey materials and there are such novelties as cire satin used in this connection, snakeskin, velvets and even the new embroidered cottons which are hard to tell from some of the fine Rodier silk or wool materials. One principle holds. The silhouette of the dress must vary very little from that of the chemise frock. Within these boundaries every variety of cut, colour and material may have its fling, to say nothing of pleating and the new method of appliqué decoration.

In spite of his reputation for sports frocks, Patou has some of the most charming afternoon dresses, generally in very delicate mixtures of colouring. He uses georgette to a considerable extent, and with it his own invention—the dalmatic, or sleeveless coat. The coat is usually heavily embroidered or decorated with tucks or lace, and it makes a very becoming line down the whole length of the dress. Patou uses the circular skirt to form straight pleats. This is only possible with very flexible materials. A dress of Eau de Nil georgette was made very simply with a few horizontal tucks at the waist and a long strip of embroidery down the front of the bodice and round the square neck. The skirt was made of two circular pieces, which fell in very becoming folds, giving an irregular edge to the skirt. They were emphasised by means of a small hip-yoke, the point of which on each hip served as a beginning for each fold. Patou uses tucks and pleats together. In dresses of his own *fleur de soie material*—a sort of super-satin crepe—the bodice and hips may be tucked horizontally, while the two tiers of the skirt may be of pleating of about the same widths as the tucks.



Ruth Terry (right) as she appears in "The Gold Diggers" at the Lyric Theatre, wearing her "Reville" black and white check riding coat, white pique breeches and waistcoat and brown bowler hat. Madge Aubrey, in her smart "Reville" riding habit—coat of brown zibeline cloth, breeches of fine corduroy, and fawn felt hat. [*Photo: Reville, copyright.*

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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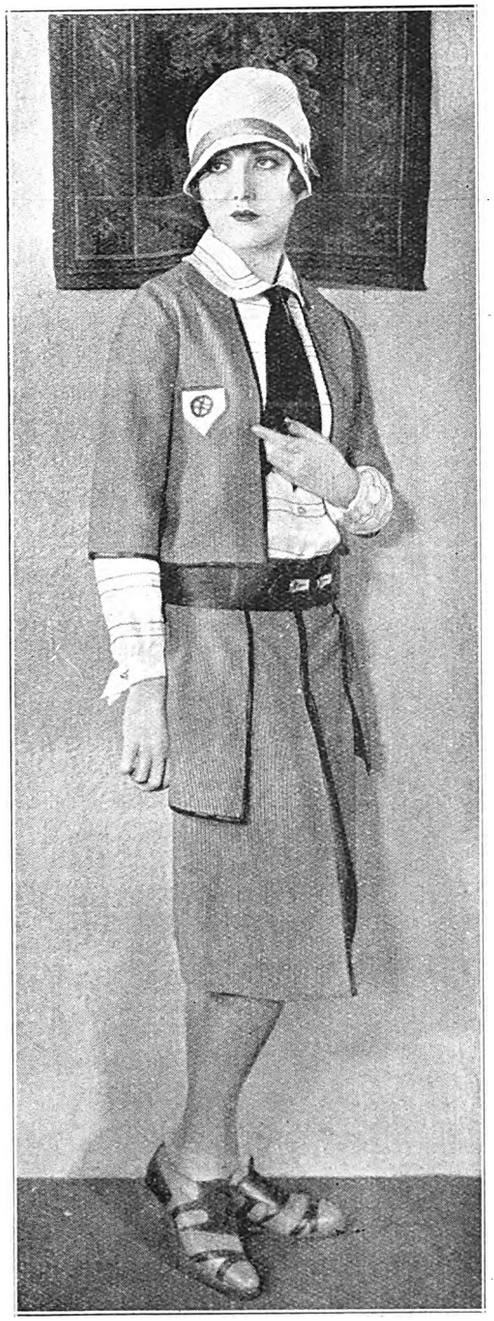
The Coat Shape.

Afternoon frocks fall very easily into the coat shape, which is becoming to almost everyone. It not only permits of long lines from the shoulder, but these lines can be broken at the waist in an interesting manner, and the coat demands an under-dress which is nearly always used to form a contrast with it. Worth, who makes many distinctive black dresses, likes to make the revers of his coats with snakeskin patches. Drecol uses a great deal of contrasting white, which in its turn is made more vivid by having the neck tied with a long black cire ribbon string. Swathed and decorated girdles may be used in connection with coat dresses, while under-dresses themselves may be complicated with pleating, lace and the like. A very smart afternoon frock was made with a black satin coat, folding over to one side in a point and finished there with two little dangling gold acorns. It was worn over an under-dress of pleated gold chiffon.



Leila Hyams, playing in "The Brute," in a stunning bengaline sport dress in bolero effect, in a black and gray combination. The pleated white and black blouse, the black tie and wide leather belt give the finishing touches to this chic outfit.

Still more often the under-dress is in contrasting white, generally in satin or georgette, the latter being closely pleated. Black satin dresses may have the upper part bloused and finished with huge revers. All-white afternoon frocks are also very much in fashion. They may consist of white georgette pleated in close straight lines from the shoulder and bound with a criss-cross girdle in jewels or metal. The sleeves are immense and straight like those of a kimono. They are closely tucked to carry out the idea of the pleating.

The Vogue of Taffetas.

Taffeta is one of the most important materials this season for the afternoon. Usually, it has a full skirt, with a slightly shaped bodice. There is, however, still a tendency to emulate the eighties and to give taffetas something of a waist and a good deal of bunching at the back. Redfern actually has a dress with a fairly close-fitting bodice, and with buttons all down the back. Martial et Armand have a clever colour harmony in a dress with a white straight bodice and a skirt of three frills of brightest orange taffetas, each frill having a tilt like the tiers of a pagoda. It was finished on one hip with a large rosette of the taffetas. Checks, stripes and spots are also used to great advantage. Pleating enables a particular colour in, say, red, white and blue taffetas, to be assembled and to give a blue or a red patch, as the case may be. Doeuillet has a very pretty simple dress of taffetas in these shades, made quite straight and having pleating from the shoulder, drawing all the blue together to form lines down the front. Taffetas demands a certain fussiness, and Martial et Armand show this in a checked purple taffetas, made with a chemise bodice and V neck, finished with a bow of the material. The skirt has three trim but fussy frills round it, which just allow the plain wrap-over underskirt to be seen.

Two of this season's features are the use of layers of material to produce different shades and the very wide employment of fringe and feather or beading used as fringe. Fringe is also used rather like braiding by securing each end of it, so that it is only loose between the ends. A dress was made of black ninon, used in various numbers of layers, so that it was shaded all over. The U-shaped neck was of white ninon, the shoulders of one layer of ninon, the bodice of two, and the skirt of two tiers of black fringe and white. Artificial silk is used for the thick, heavy, silky fringe seen chiefly upon skirts, but sometimes also to form the lower parts of sleeves.

Bell-Sleeves and Boleros.

Here and there, afternoon frocks have a somewhat tailor-made appearance. Instead of no sleeve or of the big bell sleeve, the tight-fitting variety is set upon a loose bodice, which may be made bolero fashion to hang loose, or to be bloused at the waist. If there is any sort of a bell sleeve, it is very much modified and the ends decorated rather severely with tucks instead of fringe. A red ninon dress was made with a small round neck, a bloused bodice and a straight skirt. The lower part of the bodice and most of the skirt were trimmed almost entirely by means of well-graduated tucks. Another dress was made of black panne velvet, exactly like a sports suit. The V neck and the close-fitting sleeves had a Robespierre collar and small cuffs of finest lace. Sometimes one big rever almost decorates the whole frock. This was the case in a dress of *bois-de-rose* ninon made with a bloused bodice and having a huge revers that nearly covered one side of the bodice. This was edged with thick cream lace, of which there was also a sort of sporran down the front of the skirt. The fairly wide sleeves were bound round the elbow with the lace, which also finished the lower puffed part of the sleeve. Afternoon frocks of dark blue taffetas, ninon or georgette are immensely popular, and they sometimes have embroidered white linen cuffs, collars and bibs to finish them off.

M.H.

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Next Week's Calls.

Provisional Tour List for Week Commencing May 9th, 1927.

Tivoli, Capetown.—(Opening Wednesday, May 11th) Fay Paulette and Co., Robinson and Macken, Charon and Leacey.

Empire, Johannesburg.—Daisy Dormer, George Jackley, Les Three Elysees, Pasqui and Peru, Sammy Shields, Marie Kendall, Terry and Pat Kendall, Rupert Hazell.

Orpheum, Johannesburg. — The Kiraku Brothers, Lee Sisters.

Grand, Pretoria.—Ethel Revnell and Gracie West; Walter Sayton and Partner.

Criterion, Benoni.—(Wednesday to Saturday) Johnson and Johnson, The Checkers.

Rinko, Maritzburg.—Russell and Dawn, Harold Walden.

Criterion, Durban.—Hastings and Adair, Taylor and Summers, Nat and Joy.

Apollo, Germiston.—(Monday and Tuesday) The Checkers, Johnson and Johnson; (Friday and Saturday) Rudarni and Carlton, Deren and Yvette.

Vaudette, East London.—London Choreans Band.

His Majesty's Theatre, Johannesburg.—Percy Hutchison in "The Ghost Train."

Opera House, Pretoria.—Arthur Bourchier in "Treasure Island."

Criterion, Benoni.—Guy Bates Post and Dorothy Brunton will play: Monday, May 9th, "The Climax"; Tuesday, May 10th, "The Bad Man."

Irish luck.

Apollo, Germiston.—Guy Bates Post and Dorothy Brunton will play: Wednesday, May 11th, "The Climax"; Thursday, May 12th, "The Bad Man."

Empire, Brakpan.—Guy Bates Post and Dorothy Brunton will play: Friday, May 13th, "The Climax"; Saturday, May 14th, "The Bad Man."

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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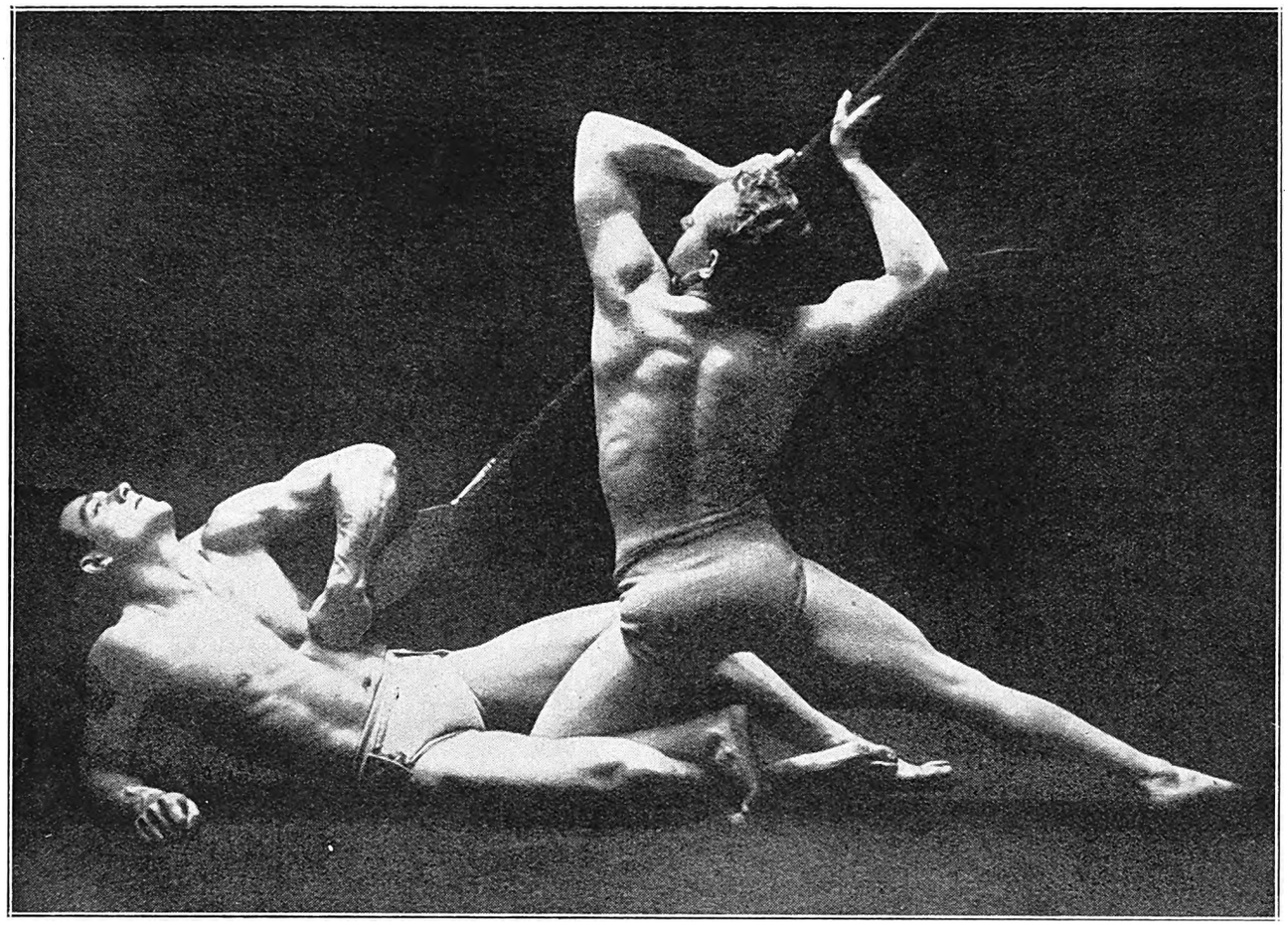

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Phyllis Thomas.

Phyllis Thomas, of the Percy Hutchison Company, is an excellent teller of stories and has a keen memory for amusing episodes.

"I remember once," she said, "when I was playing in 'Bella Donna' with Phyllis Neilson Terry, an amusing incident occurred. Miss Neilson Terry was just going out to the desert, when her little dog walked on to the stage and followed her off. Of course, we were all very much amused at this unlooked-for happening. I enjoyed the joke still more later on when I heard two people who had seen the show talking together. One of them said. 'The play has a wonderful ending when Phyllis Neilson Terry goes off. The only one who follows her is her beautiful little dog.' You see, they thought that the dog really had some part in the play."

Phyllis played her first big rôle at school when she took the part of "Shylock" at the school production of "The Merchant of Venice." In those days her great ambition was to be a doctor, but her success as "Shylock" made her change her mind.

Harold Walden softly hums "And only me knows why" as he thinks he will be at the Rinko, Maritzburg, on May 9th.

[*Photo: Jane Plotz.*

Nat and Joy, two delightful youngsters, open at the Criterion, Durban, on May 9th.

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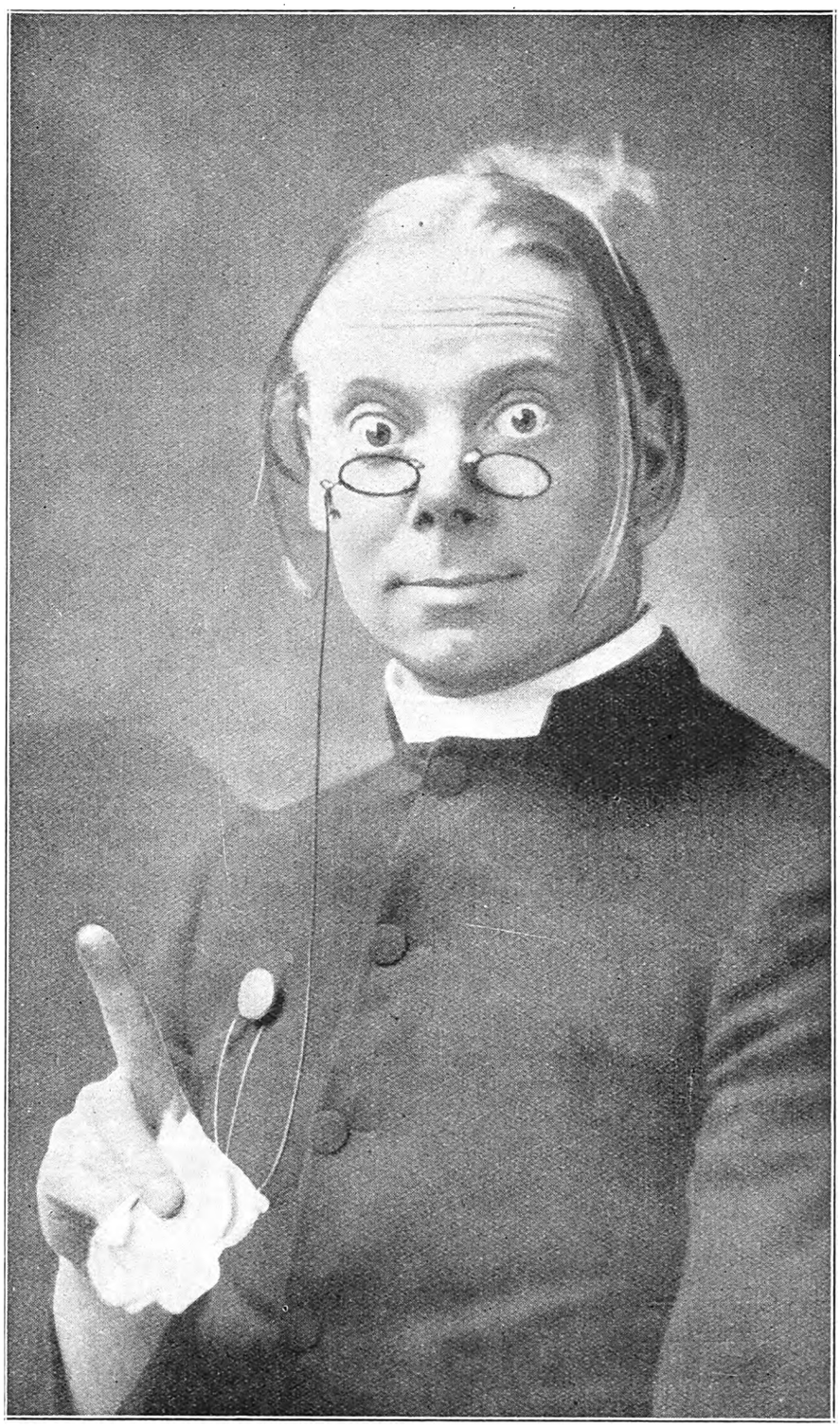

Rupert Hazell is sure to receive a tremendous welcome at the Empire, Johannesburg, on May 9th (birthday week).

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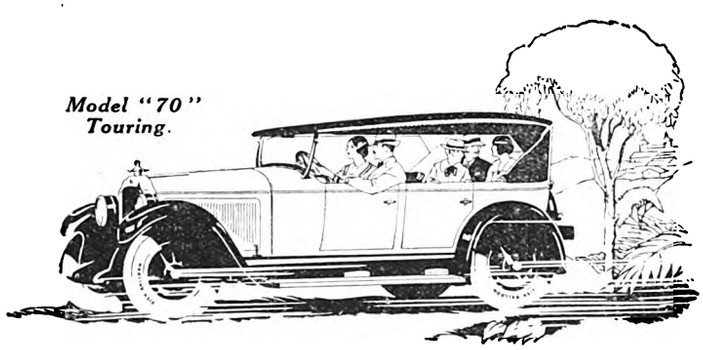

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George and Betty Hope will arrive shortly in South Africa.

With Percy Hutchison.

Phil Buchanan.

Little Phil Buchanan will play important parts with Percy Hutchison. No one could ever mistake Phil's nationlity. She is typically English. She has that corn-coloured hair, and pink and white skin which tells of the English countryside.

Although she has not been on the stage very long, she has played quite a number of parts. Her first was with Phyllis Neilson Terry in "Stigmata," and after that she jumped with surprising quickness into the lead in "The Temporary Husband." She tells me that her most thrilling adventure was when she played the lead in "Silence" with Godfrey Tearle, after understudying it for some time. "I was very excited, of course, and so nervous at first; but after a time my nervousness went, and the greatest thrill of my life occurred when, after playing opposite to Godfrey Tearle, I took the curtains with him afterwards. It was wonderful."

Hilda Porter.

Hilda Porter is a protégé of the actor-manager. Hearing of her stage aspirations, and sensing with his infallible capacity for picking a winner Miss Porter's dramatic gifts, he decided to bring her to London and give her a chance. His prophesy that she would turn into an excellent actress has already proved true.

Hilda Porter has undoubtedly made good. At first she was a pupil at the Royal Academy of Dramatic Art, where she won for herself many scholarships at the students' examinations. After that she toured with Mr. Hutchison in "Brewster's Millions," "The Luck of the Navy," and "Bull Dog Drummond."

She went up the ladder very quickly, playing at first small parts, and then larger ones, until now she plays quite big parts.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Racing Notes.

By "Observer."

We are promised a band at Saturday's big meeting at the Germiston Sporting Club.

L. Kennedy, who headed the list of winning jockeys at the two days' meeting at Auckland Park, is not yet fifteen years of age, but he is already the best of our 6st. boys.

Mr. David Gowans, the newly-elected chairman of the Durban Turf Club, has held office for several years as a steward and is extremely popular in racing circles in those parts.

Of late, Mr. A. E. Passmore has been fairly heavy in the use of the scratching pen, and it would seem as if he purposes following his annual custom of wintering his horses at Durban. His eldest son, Reggie, has already departed for those parts with a team of three.

During the course of the two days' meeting at Auckland Park, we had no fewer than seven odds-on favourites, which is something in the nature of a record. And, what is more, five of them won, two on the first day, and three on Monday.

It was said at the time that the win of Full Dress at the Autumn Meeting was by no means confidently anticipated by his connections. For some time Mr. George Lee's colt had been spoken of as something more than a possibility for the Durban July Handicap, a race won last year by his now stable companion. Both have left for Durban, as has another of the same owner's team in the grey English colt, Brian Royal.

We are seldom without a "bogey horse" on the Rand, and the latest to acquire the mantle, which fits him like a glove, is Mr. J. Gard's grey, Claudius II. Well bred and good looking, he so absolutely refuses to gallop in a race that any misguided backers who follow him after his roguish displays at Auckland Park deserve to finish up without boots.

Although Adam's Apple won the Two Thousand Guineas, the first of the season's classics in England, he is only third in the betting lists on the Derby to the pair that finished behind him, Call Boy and Sickle. On the other hand, Cresta Run, winner of the One Thousand Guineas, will most probably start favourite for the Oaks, for she seems to have shaped like a stayer. Last year, Colorado beat Coronach in the Two Thousand Guineas, but in the Derby the positions were reversed.

The Rand jockey, L. Hammon, only remained a week in England, and then, repacking his trunks, went off to join Jim Russell in America. Hammon served the first part of his apprenticeship with Mr. Russell, who is now training in America for the millionaire owner, Mr. W. A. Read, who has a big team in training there, as he has in England. It is difficult to get racing news from those parts, but all who knew them in South Africa would be mighty pleased to learn that both Jim Russell and L. Hammon had done well in America.

On Monday next entries are due to close for the four principal events at the Winter Meeting of the Johannesburg Turf Club, and that fixture relegated to past history, the big exodus of men and horses to Durban will set in. Capetown has already sent three strong contingents, and the Durban July Handicap of this year promises to be a very hard race to win. So hard, in fact, that speculators would be well advised to defer operations until at least after the publication of the weights for the big Durban event.

At the yearling sales, W. W. Pickering had his team augmented by the addition of a number of the highest priced and best looking youngsters that came into the ring. Apart from that, he has about the best all-round and strongest stable on the Rand, and, what is more to the point, he not only knows how to get his charges fit, but he can also advise his patrons when to bet. At the just concluded Park meeting, he helped to pay his big corn bill by winning three races. In his younger days, "Bill" Pickering was amongst the best of our jockeys and has won no end of races, including two Durban July Handicaps, one on Bonnie Dundee in 1906, and the next on Corriecrian two years later.

Sir Abe Bailey's new horse, Sir Kenneth, has arrived from England in good condition, and is to be trained by W. L. Randall. Although he did not win a race last season, Sir Kenneth is a good sort of horse and a decided improvement on the class we had previously been receiving from England. In his only two starts last year, Sir Kenneth was attempting the impossible in the Eclipse Stakes, in which, for the year's difference in age, he was asked to concede 6lb. to Coronach, while, earlier on, he was unplaced in the Royal Hunt Cup with 7st. 13lb. to Cross Bow, 9st., Embargo, 8st. 2lb., and Inca, 7st. 11lb.

During the past week, the Administrator received deputations from representatives of our principal racing clubs, the S.A. Bookmakers' Association, and the cubicle holders of Transvaal Tattersalls. Mr. H. J. Hofmeyr declined to express any opinion of his own, leaving the deputations to do all the talking about the proposed new "Betting and Horse Racing Ordinance." The Bill is due to come before the Provincial Council during the present session, and if it is passed in its present form it will do racing in the Transvaal irreparable harm. And according to those who profess to know, it will be the means of closing down Tattersalls, an institution brought into being by the Provincial Council for the express purpose of defeating the bucket-shop evil so rampant on the Rand a few years ago.

Saturday next is one of the big meetings of the Germiston Sporting Club, the other being Bank Holiday in August. For the fixture of this week-end the Germiston people will have as their star attraction the Gosforth Park Plate, the last booked engagement of the season for the present-day two-year-olds. At the time of writing there are seventeen left in, but several of these will not fulfil their engagement. Had it not been for his win at the Autumn meeting, which entailed a 5lb. penalty and the forfeiture of a 7lb. maiden allowance, Just would have been something good to bet on, even allowing that his ability to stay seven furlongs—the distance of the race—has to be taken on trust. By the same token we do not know that any of the others can get the course. One that should stay is Pitpoint, but he is only a little fellow, and despite his 12lb. extra, Just should win, and in doing so prove himself the best of the season's juveniles—at least in these parts. Providing they survive the acceptances, the following should run well:—

12.55 p.m.—Trial Handicap. One mile.
1, Romany; 2, Quarter Deck; 3, Polystyle.

1.35 p.m.—Rose Deep Handicap (A). Six furlongs.
1, Hasty Man; 2, Typical; 3, Royal Record.

2.10 p.m.—Park Hill Handicap (B). Nine furlongs.
1, Merry Legs; 2, Ginocchi; 3, Incomparable.

2.45 p.m.—Gosforth Park Plate. Seven furlongs.
1, Just; 2, Pitpoint; 3, White Sauce.

3.25 p.m.—Park Hill Handicap (A). Nine furlongs.
1, Channel Isle; 2, Cardinal's Guard; 3, Surprise Sauce.

4.0 p.m.—Rose Deep Handicap (D). Five furlongs.
1, Maybloom; 2, Saltaire; 3, Ettrick.

4.35 p.m.—Rose Deep Handicap (C). Six furlongs.
1, Ealing; 2, Bootmaker; 3, Oscillation.

5.10 p.m.—Rose Deep Handicap (B). Five furlongs.
1, Village Curate; 2, Poly Peg; 3, Noble Knight.

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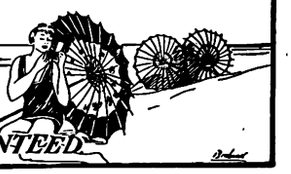

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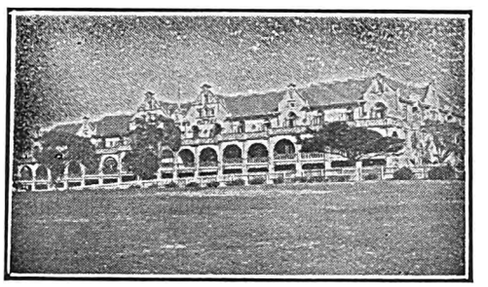

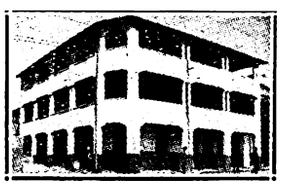

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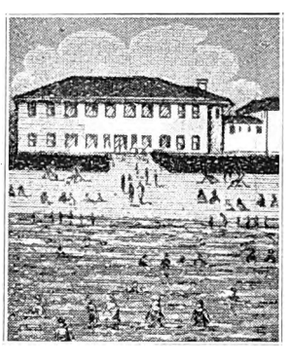

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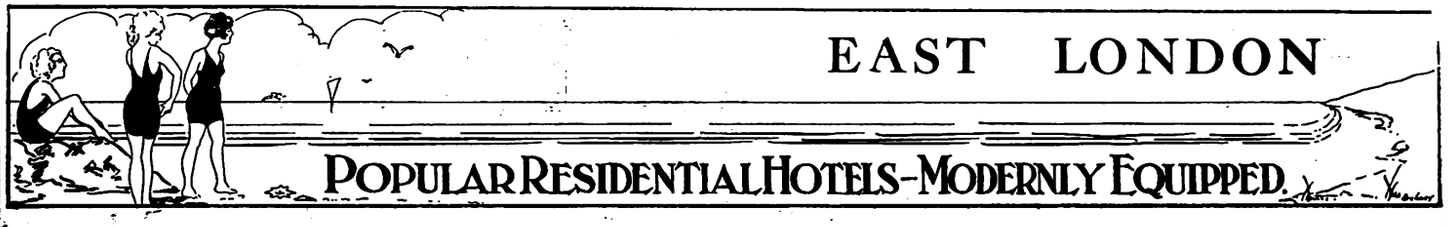

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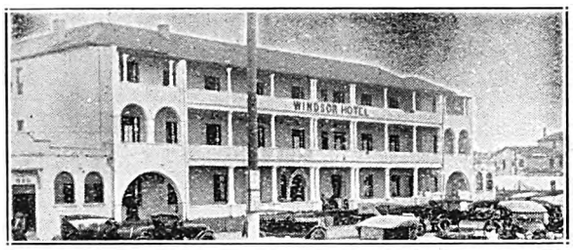

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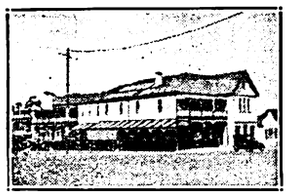

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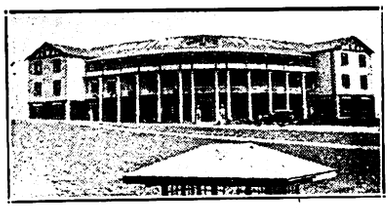

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VOL. XX. No. 615. WEDNESDAY, MAY 11TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

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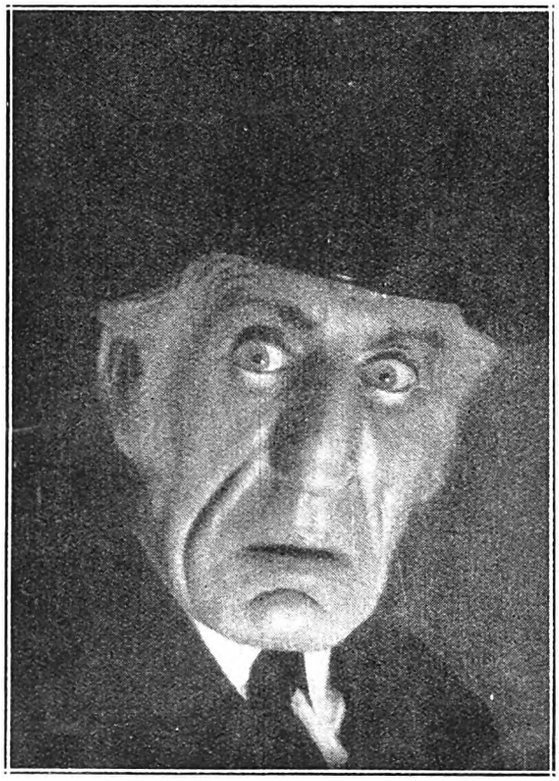
"The Ghost Train."



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Quiet, quiet in the theatre, half hysterical gasps and then the bursts of laughter only just coming in time—relieved laughter.

"The Ghost Train." Certainly Percy Hutchison has fulfilled his promise of bringing back to South Africa, when he came again, the right show.

Even the most carping critic can find nothing to say against Arnold Ridley's play, in which the author takes you again and again, almost to the verge of the super natural, and then brings you back to sane life. And you, hardened sceptic that you are, still feel the thrill, the cold blast of night air, the sense of "nothing" when the "Ghost Train" passes. Very, very wonderful, indeed, are the effects—excellently carried out.

Beginning in the prosaic coach of a third-class carriage in England, there is nothing to indicate the stirring, hair-raising scenes which follow. Nothing at all. A silly ass loses his hat, an elderly lady and her parrot are reasonably annoyed, a man and his wife in the next carriage are annoyed almost to the point of unreason, and a honeymoon couple in the next carriage are, well . . . and they've really every reason.

I do not propose to give away the plot to you—not at all—and lest I be tempted, being of the weaker sex, let us hurry on.

Percy Hutchison gave one of his usual breezy performances as "Teddie," and showed his versatality by coming back to us in a part entirely foreign to anything he had played here before. He was obviously touched by the sincerity of his welcome back.

Caleb Porter took his original rôle of "Saul Hodgkin," and gave such a fine character study of the part of the old station master that one forgot it was acting, and saw in reality the soured old Cornishman.

One must mention Phyllis Thomas next, for as "Julia Price" she gave a brilliantly realistic rendering of the supposed mad woman. An outstanding performance.

R. Stewart West, as "Richard Winthrop," played on sound lines, and was very ably seconded by his "wife," Catherine Lacey. Victor Watts-Weston and Phyl Buchanan as "Mr. and Mrs. Newly-Wed" were exceedingly good, and played convincingly.

A special word must be said for Ena Douglas, whose "Miss Bourne" was a gem of character acting. First-night nervousness had much to do with her somewhat colourless beginning, but as the play proceeded she forgot herself in the rôle of the elderly spinster, and deserved the applause she received at the close of the "drunken" scene.

Smaller parts were played by Edward Morton, "Herbert Price"; E. Rayson-Cousens as "John Sterling"; and "Jackson," Geoffrey Clark.

It was the sincerity of the whole company which had so much to do with the success of the "Ghost Train." In less able hands, in hands that allowed the slightest degree less of fright to have appeared, it would not have made the same impression on us. They were afraid, and we, we, being, as I said before, the frailer vessels, clutched the man next to us for support.

The "behind the scenes" work went on greased wheels, and compliments should certainly be given to Walter Dibb and Geoffrey Clark for their share in the evening's entertainment, and also, undoubtedly, to the stage hands.

C.R.

Percy Hutchison answers congratulations on "The Ghost Train."

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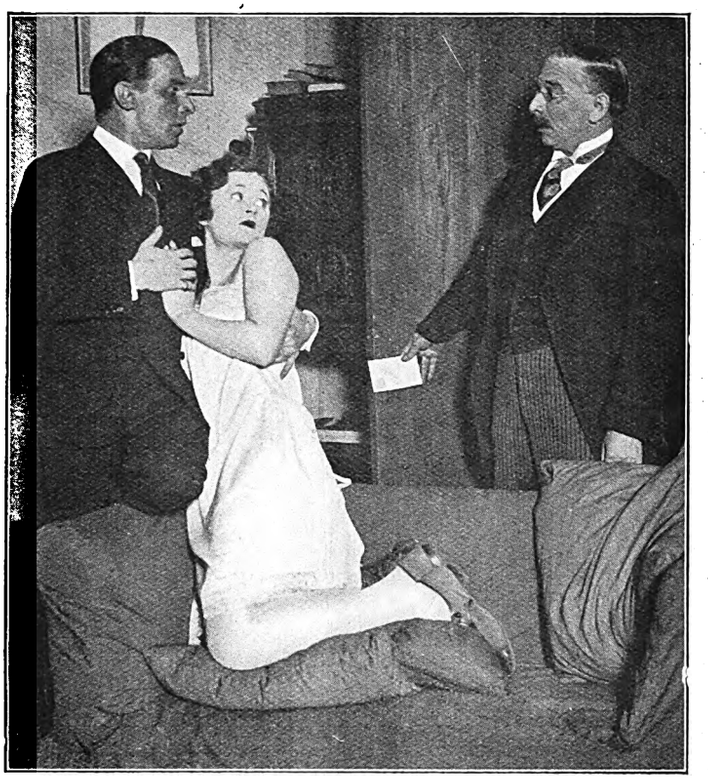
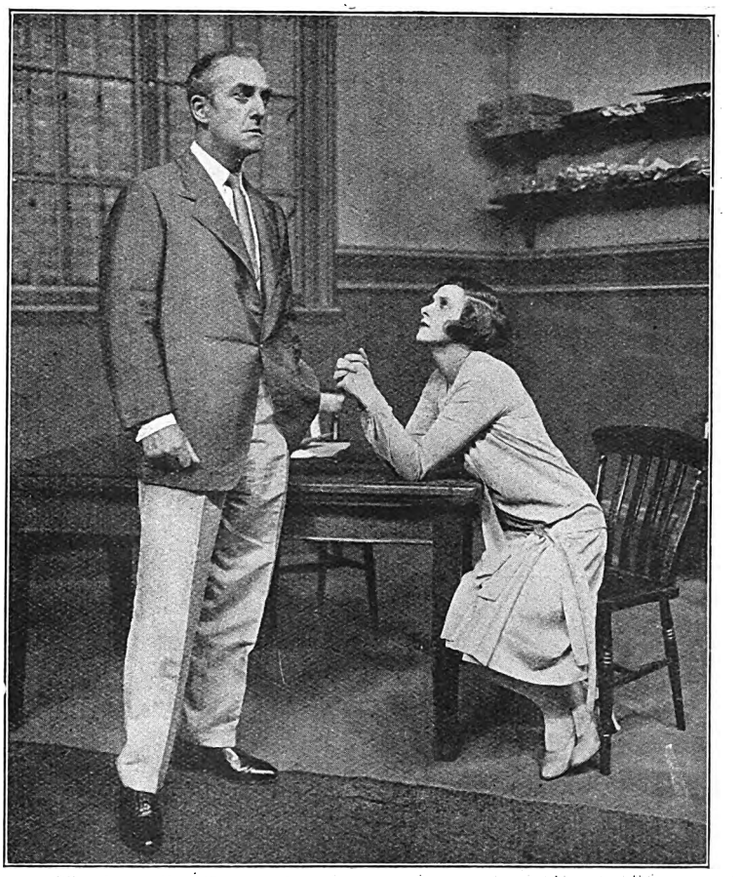
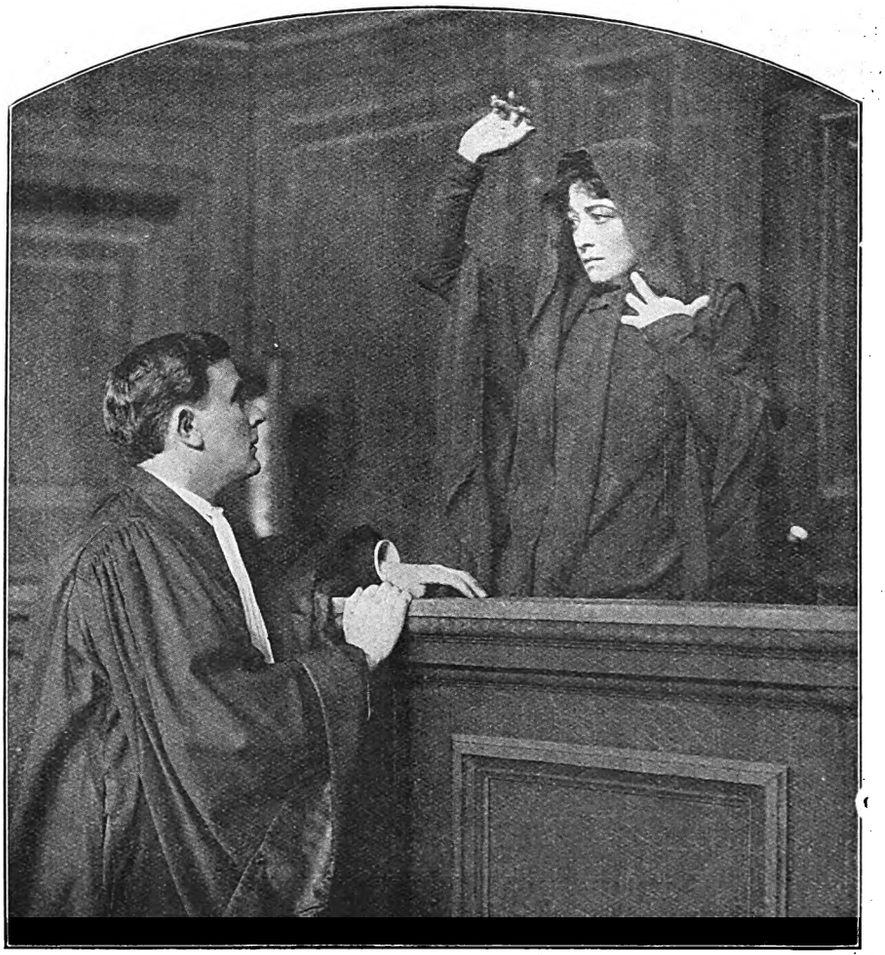
"From the London Theatres."



Nicholas Hannen, Ursula Jeans and Paul Gill, in a scene from "The Fanatics"—probably the most discussed play in London.



Having silently confessed that she did write the letter to Hammond (S. J. Warmington), Leslie (Gladys Cooper) beseeches Joyce (Leslie Faber) to buy it back, if only for her husband's sake.—A scene from "The Letter."



The trial scene in "Madame X." The unknown prisoner (Pauline Frederick) discovers that her defending counsel is her own son, Raymond (Ian Fleming).

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APRIL 10TH.

Rather a Mix Up.

The big event of this week has been the production of "The Constant Wife." This is, of course, Somerset Maugham's latest play; it should not fail to be a success. It is not, however, of the same calibre as some of his better plays. On the first night a rather embarrassing *contretemps* occurred. It was discovered that the earliest-arrived members of the pit, who had been waiting for about twelve hours, had been admitted to the last row of the stalls instead of merely to the first row of the pit. This mistake was discovered at about a quarter-past eight when the holders of the stall seats arrived and found them occupied. The occupiers were asked to give up the seats.

They refused, and I think rightly.

After all, it was not their fault that they had been shown into the wrong row, and they had been waiting for many hours and enduring discomforts in order to see the play. Eventually, the stalls were appealed to, and twenty-two people nobly agreed to stand. It was natural, therefore, that under the circumstances, with a pit made angry and nervy by its long wait and the ensuing difficulty, and the stalls outraged by paying for seats and not getting them, that the unrest should communicate itself to the actors.

Fay Compton forgot her words twice.

It was a genuine case of dry-up, for, as everyone knows, Fay Compton, under ordinary circumstances, never forgets a word. I hope to go and see the play again on a more restful occasion.

Francis Lister.

Another "Thriller."

Edgar Wallace has written yet another mystery play, which has just been produced with great success in the provinces, I hear. The play had a most enthusiastic reception, and Robert Courtneidge, the producer, made a happy speech at the final curtain. The cast is full of good names, which include Elsa Lanchester, Francis Lister, Peter Haddon, and Cecily Byrne.

Playing with Owen Nares.

This is the latest photograph of Athene Seyler, that ever-delightful comedienne now playing at the St. Martin's Theatre in "No Gentleman." In this, as I mentioned some time ago, Owen Nares is playing the leading man's part. Athene Seyler is one of the most distinguished and subtle comediennes on the English stage today. She can make even a poor part seem important and significant. Her facial expressions are as delicious and absurd and give as much life to the character she portrays as do those of Marie Tempest.

Athene Seyler.

Great activity prevails at Govent Garden.

It is in preparation for the coming opera season, which opens with "Rosenkavalier" on Monday, May 2nd. The Opera House have been given over for the last six months to dances, ending with a ball last Friday. The dance floor, that makes the stage and auditorium one level, has to be taken up, the boxes restored, and the scenery for each opera has to be set up, and repaired and repainted where necessary. There are five electric bridges on the stage, which sink to a depth of nine feet, and can be raised at will, all which have to be overhauled. These are much employed in the "Ring," and will be specially useful in "Turandot," where the Chinese courtiers sit tier above tier, rising to an apex where the Emperor is enthroned.

A New Play fresh from America,

called "Abie's Irish Rose," proved last night a tremendous first-night success. The author was present at the production and made a speech of thanks at the end. Soon after the curtain went up the laughter began, and for three acts the audience enjoyed the story of two American fathers—an Irish Catholic and a Jew—who quarrelled because their children marry. When at the end, forgiving their children, the two fathers bring toys and lay them at the foot of the Christmas tree, they still quarrel. When they see the twins of which they are the grandparents peace comes. "Abie's Irish Rose" is a play essentially for the pit and gallery, and one supposes that the stalls will be merely filled with people that have come out of curiosity.

PAMELA TRAVERS.

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HERE'S GOOD NEWS!

Sammy Shields—"a good sport." He will appear at the Orpheum, Johannesburg, on May 16th.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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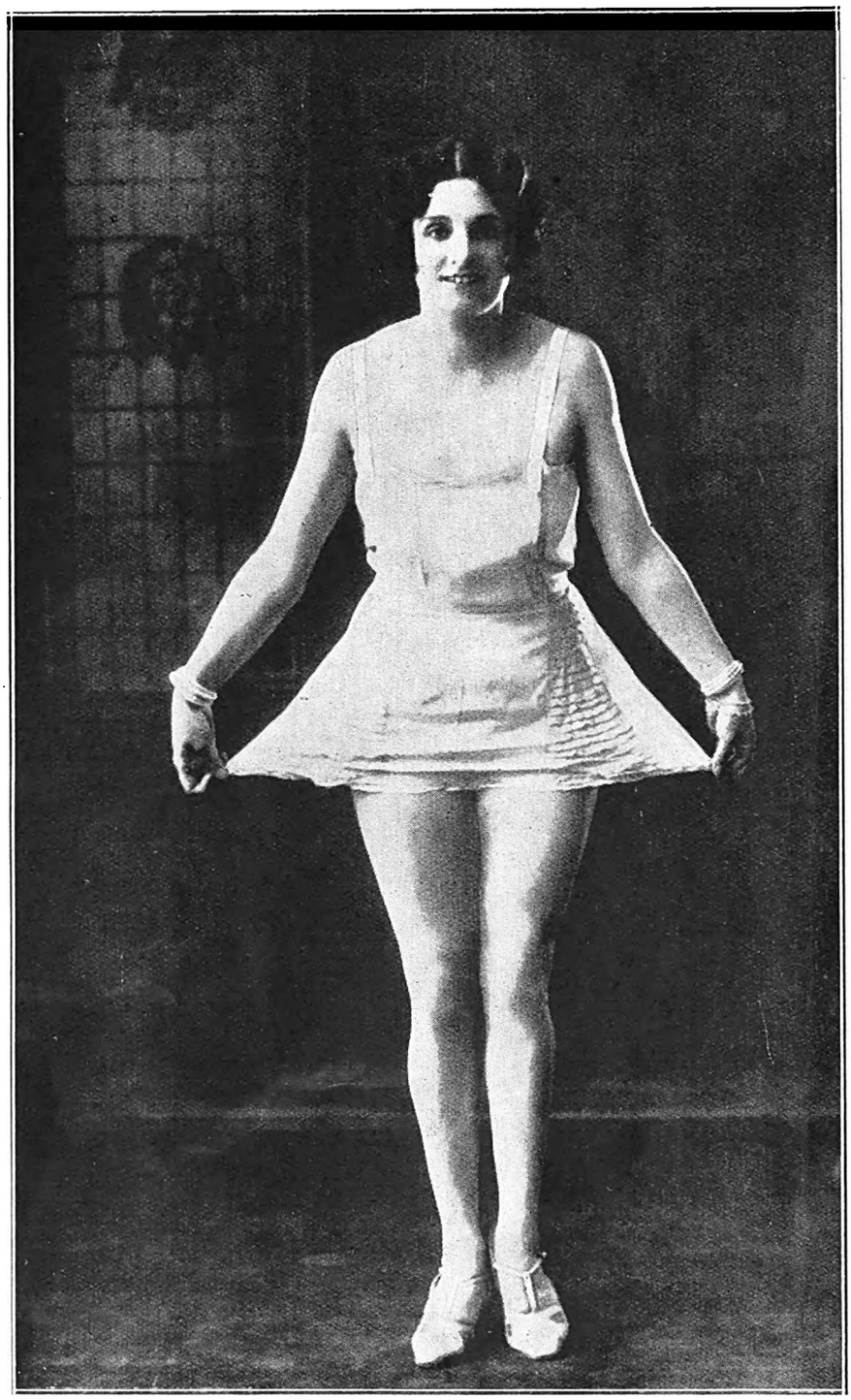

Jane Lee, of the Lee Sisters, who appear at the Tivoli, Capetown, on May 18th. [*Photo: Jane Plotz.*

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ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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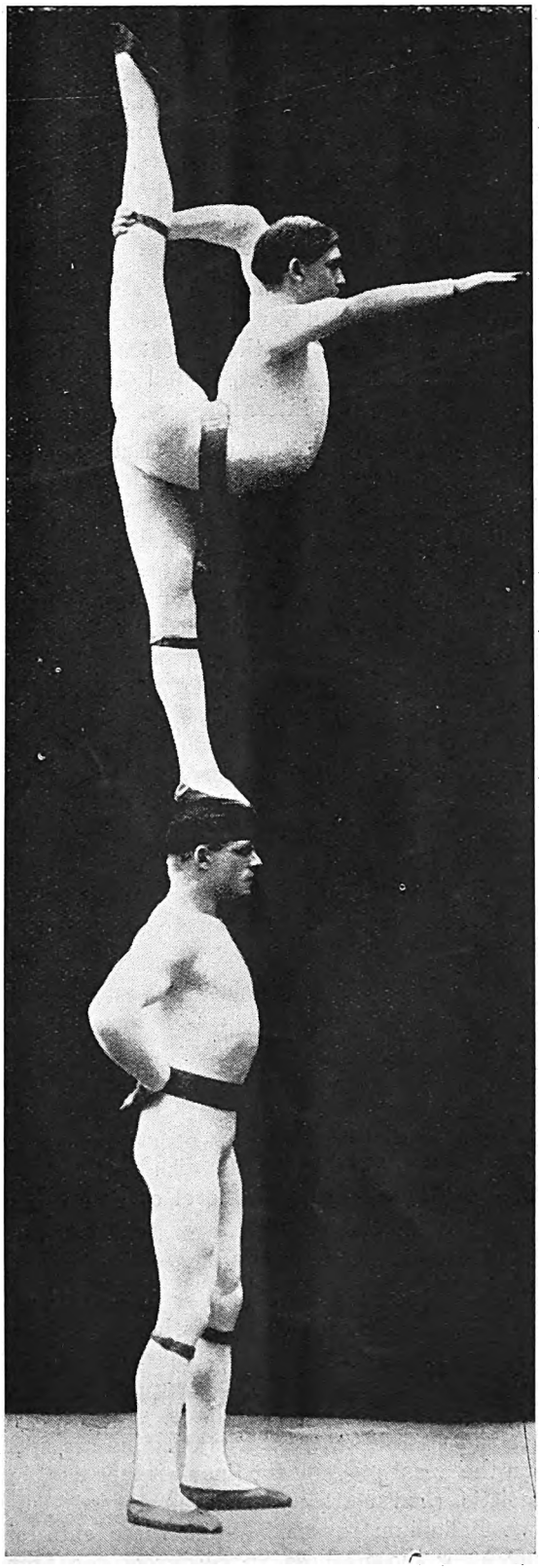
Walter Sayton and Partner.

What an excellent act Walter Sayton and his partner present. I have seldom, if ever, seen such an exceedingly clever pair of equilibrists and hand-balancers. Look here at the accompanying picture and you will not doubt what I say.



This is wonderful, is it not? Turn to page 11 and see if you do not think it even more wonderful.

One cannot imagine anybody more sound in wind and limb than Walter Sayton and his partner are. Every day they spend hours in rehearsing and practising their act. No tiny muscle of their bodies is allowed to get slack for one instant.

They specialize in rare and beautiful poses. All their work is in slow-motion, and they are thus able to make lines and statuesque figures such as many women might envy. More than one sculptor, having seen Walter Sayton and his partner do their equilibristic act, has raved over the beauty of their poses and of their movements. I should not be surprised to hear that the figures of the Saytons' most lovely poses were commemorated for ever in marble.

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The Paris Stage—Spring, 1927.

By Freda Bruce Lockhart.

Everyone is agreed that there is a dearth of good plays in Paris at the moment, and certainly the first fact that strikes any observer is the general inferiority of the plays to the acting.

Nevertheless, preparations are already being made for the season, and there are now a few plays in Paris worth seeing, not only for the acting. Setting aside the translations from the English—"Pluie," "Au Grand Large" ("Outward Bound"—brilliantly acted with Jouvet as the drunkard) and "La Grande Catherine." I would recommend without hesitation to anyone wanting to see a really good straight play—"La Comédie du Bonheur," at the Atelier, Montmartre. It is again a translation, by F. Nozière, from the Russian of Evreinoff. The play is a convincing exposition of the theory that the only essential of happiness is illusion. The part of Doctor Freygoli, who makes it his life-work to bring a little illusion where it is needed, is finely acted by Charles Dullin (the manager of this enterprising little theatre) with a repose and penetrating sincerity rarely found on the French stage. The acting of the entire cast, moreover, reaches an exceptionally high level.

Then, anyone who cares to go out to the Theatre Lyrique du XVIe. can still see "La Prisonnière," the play which is too immoral ever to come to London, and which ruined the violet trade in New York by reason of the particular meaning these flowers have in this rather horrible piece!

Another play of the same kind is "L'Eunuque," produced this week. It is the story of a eunuch who gets married, and because of his infirmity leads a life tortured by jealousy. The play is forceful and well acted.

"Maya," at the Studio Champs-Elysées, and "L'Habit Vert," at the Théatre Variétiés, are also well worth seeing.

It is a pity to despise the Comédie-Francaise and the Odéon as antiquated. Pierrot of the Comédie-Francaise is probably the greatest actress in Paris. Her performance in Géraldy's "Aimer" is of the kind one never forgets, and she is almost as great in "Robert et Marianne" and "La Marche Nuptiale." The Odéon, which certainly had rather fallen into the dust, has been picked up and cleaned by Gémier—a very great actor—who has produced there not only classics, but modern plays of which perhaps the most successful is "Le Bonheur du Jour."

After these theatres, where good actors interpret good plays, one comes to the innumerable light comedies, always amusing if always rather stupid, which are invariably written round certain actresses. The best of these is "Maître Bolbec et son Mari," by Georges Berr and Louis Verneuil. It is the story of a famous barrister, Colette Bolbec, who is too absorbed in her career to look after her husband, who eventually turns to other company! To mend matters, she decides to become an ordinary woman, and the first result of this change is an intrigue with her ex-secretary. The husband discovers this in time, and decides that the only solution is for Colette to take up her career again with her husband for secretary. The play is full of good lines—and of weaknesses. But from beginning to end Madeleine Soria, with her irresistibly spontaneous smile, is a joy as Colette. Lucien Rozenberg is a charming husband. The play may be only a means of conveyance for the charms of the actors, instead of the actors being the interpreters of the play, but the result is the same and extremely amusing.

Verneuil's new comedy, "Tu m'epouseras," has far fewer qualities than "Maître Bolbec" as a play. A supposed Serbian princess arrives, by means of a prearranged motor accident, at the castle of an old French family. She turns out to be the former mistress of the eldest son, and the play turns on her struggle to obtain her lover as a husband. But it does not seem to matter when we have Elvire Popesco with her most attractive Rumanian accent and looking very lovely in the last two acts, being charming, seductive, hysterical, and, above all, amazingly full of vitality. These two plays are two among many, of which "La Petite Grue du Cinquième" is worth mentioning.

Of the revues, Maurice Chevalier is always amusing at the Casino de Paris, and for those who admire Spinelli there is "Knock-Out" at the Théâtre Edouard VII. "Passy 08.45," at the Potinière, is full of good things; in particular there are some interesting and attractive *décors*.

But the revue "1927," at the Mariquey, is almost a better evening's entertainment than anything else in Paris. There is a brilliant skit ("Le Sexe Faible") on the future supremacy of women, another on Mussolini's tyrannical methods, and on the immigration due to the rate of exchange, a hint to the Comédie-Française to move with the times, and one to the general public to be careful what it says down the telephone—to mention only a few of the twenty-four scenes. The dresses are attractive, there are some good tunes, and the acting is extraordinarily finished. There is Edmée Favart (of "Ciboulette") irresistibly French and delicious as the telephone girl; Thérèse Dorny, a perfect caricature of Jean Cadell with a genius for looking quite inane; André Baugé, of the Opéra-Comique; Pauley, the most attractive fat comedian imaginable; and the outstanding figure of the company and part author—Saint-Granier. He has tremendous personality, energy and temperament, and the most original grin in the world.

If I have not been enthusiastic about some of these plays, it is not that I do not enjoy them. One must recognize the fact that to French audiences "the actin's the thing," and they have good reason for this attitude. Although there may be no French actor or actress—with the exception of Charles Dullin—who attains the sincerity which is a feature of the best English acting, there is in every theatre in Paris a general level of acting, and in all the "stars" round whom these plays revolve a technique, a charm, and a vitality unknown on the English stage.

With the approacxh of the Easter holidays, the English and American tourists really start to invade Paris. Naturally, the theatres come in for a full share of attention. For most people no holiday in Paris is complete without a visit to one or more of the big music halls, such as the Moulin Rouge or the Casino, where the attractions are spectacular revues on the usual magnificent lines—rather like, but much more artistic (and certainly more undressed) editions of your own Palladium revues. While these entertainments may suffice for those whose knowledge of the French language is of the scantiest, please do not imagine that they are representative of the French stage. These big shows are designed for foreign visitors.—*The Theatre World.*

JANE PLOTZ, ARTISTI CPHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Hetty King at Home.

Your first feeling when you enter Hetty King's nest-like flat in London is one of sunshine. Hetty King lives surrounded by light and beauty, and she has an absolute passion for open windows.

She seems to fit miraculously into each room of her beautiful home. There is one done entirely in grey and silver, with occasional touches of apple-green—her favourite colour. Its windows look out upon a red wall in the distance, and this reflects back into the grey and silver room a sort of augmented sunshine—in summer time, that is.

The other rooms are equally beautiful. There is one in which she keeps all her antique treasures. Round the old fireplace are beautiful pieces of carving which once stood over the mantelpiece of an old baronial castle in Scotland. Not very far off is a wide, low table of solid oak cut from a single tree. An ancient pewter candelabra illumines with a soft and gentle light one corner of this beautiful room, and its rays light up the ships. Now the ships, I must tell you, have the most important part in Hetty King's home. There are pictured ships in golden frames on the walls, and models of ships everywhere. On the oak table stands one huge model that looks as if it were a tiny "Cutty Sark"; there is a sailing ship miraculously crammed into a small green bottle; there is a slightly smaller one confined for ever in the white seas of a crystal globe, and there is another, so small, that you have to strain your eyes to see it, in its little thumb-sized dome of glass. Wherever you go in Hetty King's home, you meet with ships. They are her delight, and "Baby," the green parrot, who hails everyone with the words, "Hello, Emma!" and a throaty chuckle of laughter, comes only second to these birds of the water.

"Baby" has to share her second place in Hetty's heart with "Dixie," a tiny Yorkshire terrier, who is one of his mistress's best friends. The three of them live among the ships, very placidly and happily. With "Baby" and "Dixie," Hetty King becomes a little girl again, and who knows whether the three of them do not fashion gigantic fairy stories about the countless ships, and go travelling on magic voyages on the decks of those lovely vessels.

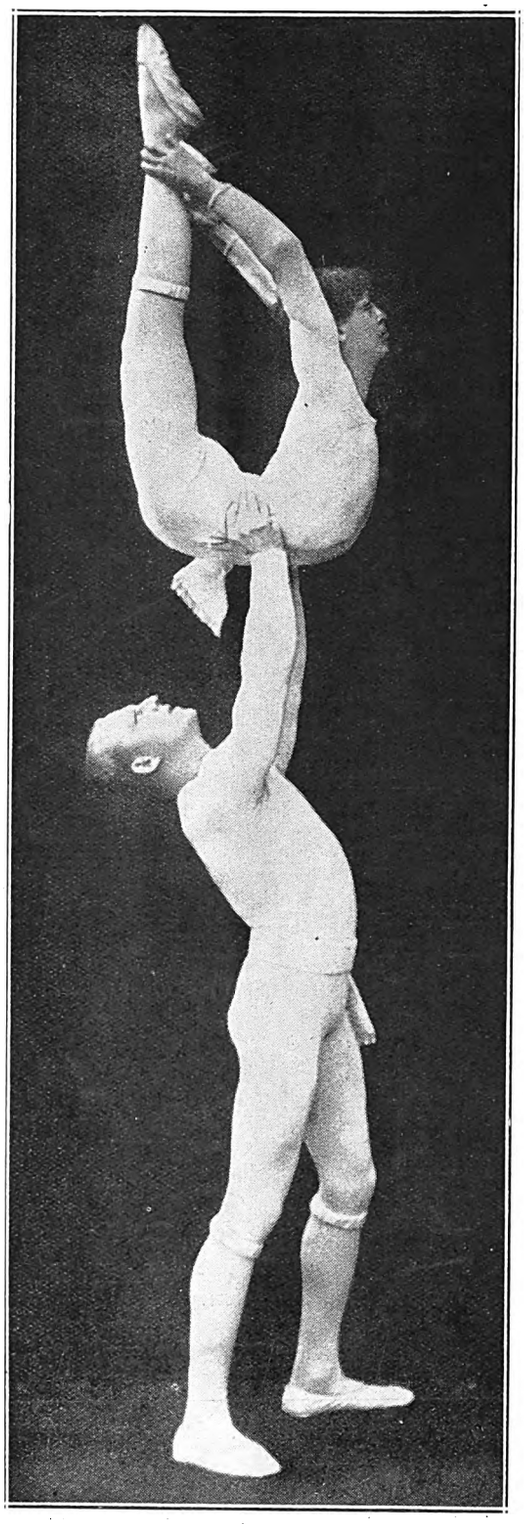
An ancient suit of armour, looking like a huge metal man, stands guard in the entrance hall of the flat. He looks very terrifying at first sight, but I should not be surprised if he were not the bosun or the ship's mate when the three set forth upon their romantic voyages.

And Hetty arrives in Capetown on May 16th on the "Carnarvon Castle."

Hetty King.

Gwen Lee, of the Metro-Goldwyn-Mayer Studios.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.



What do you think, now, of Walter Sayton and his partner?

The orchestra was doing its worst, and a man in the audience fathomed his brain for the title of the piece. At last he turned to his neighbour and asked: "What's this piece out of?"

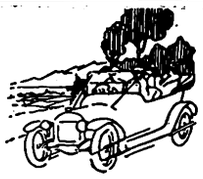
"Tune," came the ready reply.—*Tit-Bits.*

Motoring Customer: "I'm almost certain I must have run across your face some time or other."

Gloomy Waiter: "No, sir, it's always been like this."

PORT ALFRED SEASON

All the Year Round



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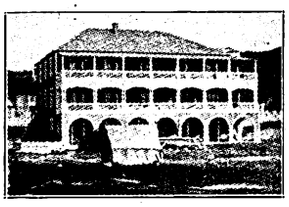

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Edwin Morton.

"Adventures?" laughed Edwin Morton, of the Percy Hutchison Company. "Why, I have had more adventures than I could possibly count. Anybody working in stock drama and climbing up the theatrical ladder cannot help having adventures. I remember once being stranded at a certain little town in England—the company had disbanded—and I had not a penny to my name. I had to borrow a shilling from the sergeant of the police station, so that I could wire home for money."

"During a season in Shakespeare, I was playing 'Cassio' in 'Othello,' and I had to perform a sword-fight with my enemy, 'Roderigo.' I narrowly escaped death every night, for 'Roderigo' was seldom sober, and slashed out with more than theatrical vengeance."

Mr. Morton has played with considerable success in London and the provinces. He has also spent some years on the music-halls working in sketches. "I feel that for a legitimate actor," said Mr. Morton, "a music-hall stage offers very little scope. One's work has to be too bottled, or, perhaps, I should say, too compressed; one misses the width and freedom of the legitimate stage. But then, of course, vaudeville acts form a different side of the theatrical art, and cannot be compared with ordinary drama."

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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"Bread" will be screened at the Grand Bioscope Capetown, on May 16th.

Mae Murray.

Claire Windsor in her garden.

Next Week's Calls.

Provisional Tour List for Week Commencing May 16th, 1927.

Tivoli, Capetown.—(Opening Wednesday, May 18th.) George and Betty Hope, Willie Woltard, Lee Sisters.

Empire, Johannesburg.—Walter Sayton and Partner, Daisy Dormer, Pasqui and Peru, George Jackley, Marie Kendall, Terry and Pat Kendall, Nat and Joy, Rupert Hazell.

Orpheum, Johannesburg.—Sammy Shields, Kiraku Brothers.

Grand, Pretoria.—Harold Walden, Les 3 Elysees.

Criterion, Benoni.—Deren and Yvette, Rudarni and Carlton.

Rinko, Maritzburg.—Taylor and Summers, Major and Henley.

Criterion, Durban.—Geddes Brothers, Desi Desiderati, Lula and Clay.

Vaudette, Bloemfontein.—De Biere and Co., Russo and Bradford.

Apollo, Germiston.—Hastings and Adair, Russell and Dawn.

Grand, Port Elizabeth.—London Choreans Band.

Empire, Brakpan.—(Friday and Saturday). Charon and Leacey, Fay Paulette and Co.

His Majesty's Johannesburg.—Percy Hutchison will play "The Ghost Train."

Opera House, Capetown.—Arthur Bourchier in "Treasure Island."

NEXT TIME BUY GOODYEAR TYRES

A Bright "Star."

Zina Tex, of the Yiddish Company, who open in Capetown.

Harold Lloyd comes peeping through.

Whose legs are these? Well, if you are really curious, turn to page 15 and see.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Paris Fashion Letter.

Suits and Dresses.

April 12th.

Paris is having to decide this year between the respective merits of the little suit and the "suit and dress." The long, light coat, worn with a crepe de chine or foulard dress, has very many attractions, if only for the play which can be made with the linings and collars, which can match the dress. This season, however, the adoption by the little suit of a great variety of new materials has brought it to the fore, and at the Concours Hippique and at Longchamps, just re-opened, the little suits were, if anything, in the majority.

Black velvet coats and black and white checked suits are very widely seen, especially on dull days, when they look less hard than satin or the newer suitings. Brown velvet is also worn with red, brown and white woollen

Myrna Loy, Warner Bros'. star, wears this charming sport outfit in her forthcoming production, "Bitter Apples." The skirt is made of apple-green crepe meteor, pleated. The sweater is a mixture of silk and wool, green with broad bands of gold. A gold leather belt is worn with this outfit. A smart green felt hat completes the ensemble.

skirts, generally pleated. Whole satin suits and very charming models of black moire with white satin waistcoats are used for ceremonial occasions, and also for teas in the big hotels or the more fashionable tea-rooms. They are worn with rather high hats, fitting closely round the head and draped on the top. Very fine straws, which allow of draping as easily as felt are among the most popular materials for the new toques and hats worn with suits.

The woollen coat and the plaid taffetas skirt is another combination which is finding much favour this year. Dark coats are worn with light skirts, and as the plaids are nearly always kilted the result is crisp and piquant. Kasha suits in all the shades of beige, bois-de-rose or sand-colour are seen everywhere, and one of the shades is a sort of pinkish earth, so made that it looks as though it had a bloom on it, and is among the prettiest and most becoming. This appears in wool, and for a little later on there is crepe de chine, generally in two shades of this colour. Sleeveless coats are sometimes worn under the woollen coat. They are made of crepe de chine, and, toning exactly with the skirt, give the blouse and skirt the appearance of a bolero dress.

The Pleated Skirt.

There are two very definite varieties of little suits this season. One has the double-breasted coat with two or four buttons. This is generally very short and cut squarely across the edge. It is worn almost invariably with a pleated skirt. The other is like the coat of a man's lounge suit, buttoning in rather tightly with one button to give the suggestion of a waist. Other than these two styles there are adaptations of the bolero. This is sometimes elongated to look like a little boy's straight coat. The resemblance is further heightened by its turn-down collar, which is tied with ribbons, sometimes very long. Black bolero suits with white collars and long black cire streamers look very young and smart.

Skirts have a knack of looking rather like a kilt, with no more to be said about it. Actually they vary enormously within the straight silhouette. Pleating may be in very wide box-pleats, of which about four go to the front of the skirt. Chantal likes this method, and uses the wide pleat all round her skirts. Another method is the split in front of the skirt, which opens, revealing closely packed pleats inside. This allows of an apparently plain skirt which yet gives room for walking. Pleats are often used only on one side of the skirt. This may be tucked horizontally round the hips, so that pleats from the waist on one side are at right angles to the tucking, and thus compose one of the geometrical designs which are so much liked this season. Accordion pleating is used with rather firm woollen stuffs, and is then spread rather widely. Knife-pleating is used

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RED DAISY TEA IS THE BEST—TRY IT.

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all round, and also in sections with plain panels in between. Worth has an original idea, of fairly small box-pleats over which hangs a loose strip of the material, duplicating the pleat as it were. So exactly is this done that when the skirt is not in movement it simply looks as though it were pleated all round. Aprons of pleats have the advantage when the wearer sits down, thus obviating any crushing of the pleating.

Cuffs and Pockets.

Whether coats are single- or double-breasted, and whether skirts are box- or knife-pleated, the fit of both round the hips must be close indeed. Often coats are slightly bloused, by introducing fulness behind the pockets or by means of inverted tucks at the hips, in order to contrast with the narrowness round them. Coats are deliberately sloped in at the hips, and even the bolero cut is subject to this treatment. Doeuillet has a little coat of red marocain, cut bolero fashion and having embroidered red and white cuffs and collar, which has a distinct slope-in when it reaches the hips. This is emphasised by means of the red pleated marocain skirt, which is set into a yoke fitting very tightly round the hips. Little straight coats have patch pockets with the narrow belt below instead of above or across the pockets. This pulls in any fullness that may be there and gives the boyish appearance. Other coats are full above, and the fullness is gathered into a wide belt round the hips. These wide belts are sometimes fastened with perhaps six buttons, set very closely together. They have patch pockets on them, the whole looking rather tight and straight across the front.

Various Materials.

Fur is used for the little suit as for everything else this year, but it must be something queer and exotic. Chipmunk, or its equivalent, is often sewn together to make a collar toning exactly with the coat. For materials like taffetas something smoother is necessary, and boa-constrictor, with its charming greyish shades, is often used here. Little close-fitting coats of black taffetas sometimes have the collar and the narrow revers made entirely of boa, while with the pleated skirt is worn a blouse of greyish chiffon, sometimes patterned like the snake-skin. Chiffon blouses are worn with the more dressy kind of suit, and they are often worn over a dark underslip, which, of course, shows through. Sometimes the pleated skirt is really a whole underslip of the same material as the coat. A very charming method of decoration on the cuffs and collars, and also on the skirt, is *broderie anglaise* carried out in the material. Taffetas lends itself particularly well to this sort of treatment, which is also used in marocain, kasha, crepella and other materials of the season. For sporting purposes hopsack is perhaps the most useful, and it looks very smart. All the pale shades are used, but particularly the beiges and dust-colours. Coats may be of the paler shade, and have collars and cuffs of the darker. Coats themselves are often made of the darker shades, while the almost plain, straight skirt is of the lighter. Here and there where inverted seams are used, the inside of the seam may be dark, and the same method is used for pleating. Very chic skirts of black-and-white check or plaid have their underneath side in plain black. This takes great skill in pleating, and is consequently only found as a rule in very good houses.

Alpaca suits are seen this year, sometimes in figured material, sometimes in black and white or blue and white stripes. They have a neat, crisp appearance, especially when worn with crepe de chine or white muslin fittings. Crepe de chine appears in all sorts of charming colour combinations, various beiges being contrasted, and dark blue and white, beige or a lighter blue making a very happy mixture. A dark blue jacket had a beige lining and collar and was finished with a blue flower on the collar. Zig-zags appear on little coats, but generally by means of seaming rather than of the application of different materials. Velvet coats are worn with crepe de chine skirts and with wool or taffetas plaids in reds, browns and whites.

M. H.

And it was quite worth turning over the leaves for, wasn't it?

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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Pat Kendall, with her brother Terry, received a hearty welcome from Empire audiences on Monday night in Johannesburg.

[*Photo: Jane Plotz.*

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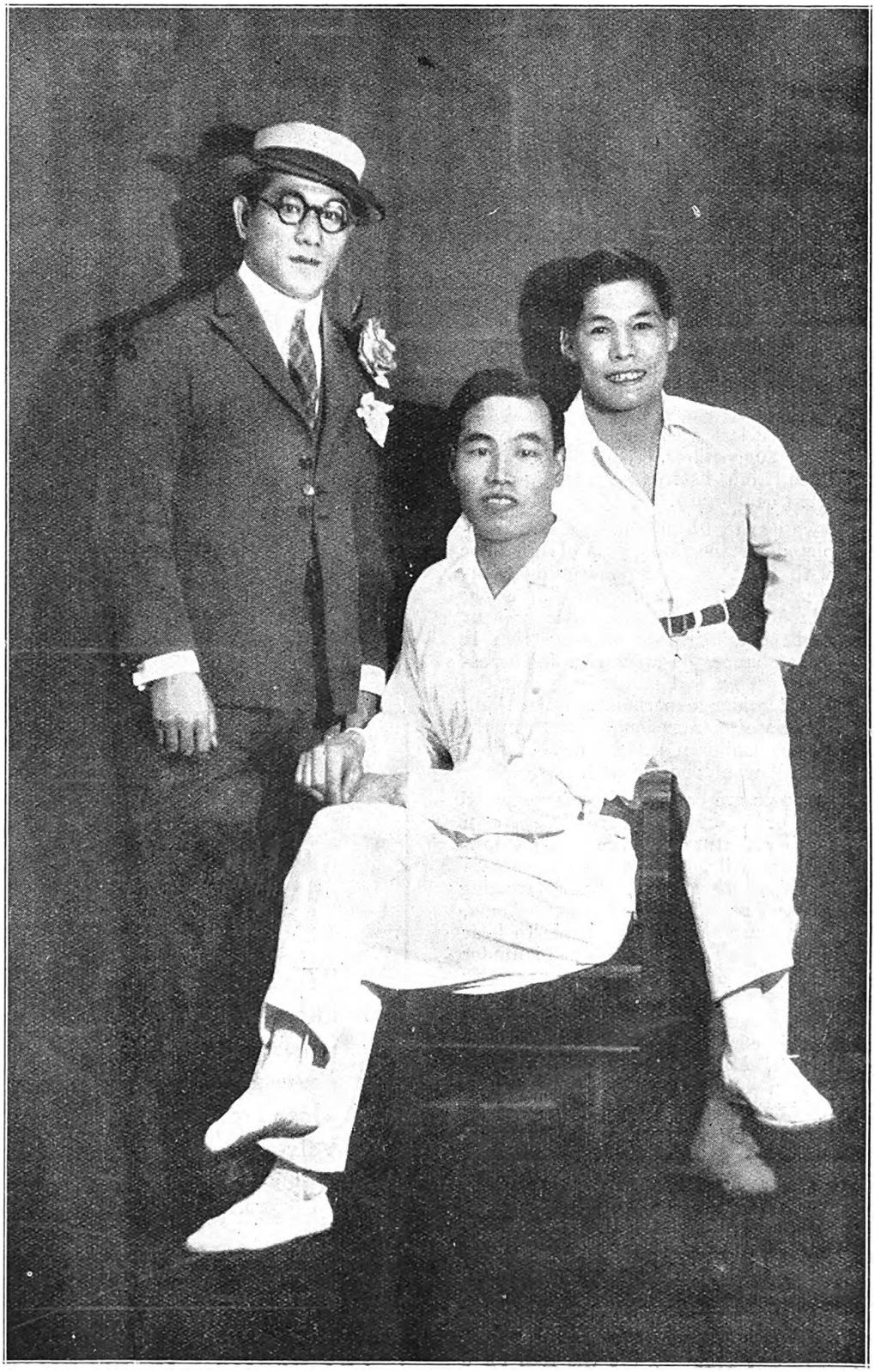

The Kiraku Brothers, who have made such a success on the African Theatres, Ltd., circuit.

[*Photo: Jane Plotz.*

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Wireless NEWS

"JB" Calling.

As will be observed from the notice appearing on page 21 of this issue, arrangements have been made for the supply of *Stage, Cinema and Listener-in* to registered subscribers at half the usual subscription. For 13s. a year, the paper containing the programmes will be sent post free. It is our desire to make this paper of interest and practical assistance to all listeners, and we repeat the invitation which was extended last week to send along your complaints, criticisms and suggestions. By post we have received several enquiries from listeners regarding their difficulties, which we have dealt with.

As we go to press, we learn with pleasure that arrangements have been completed for the linking up of the Cape Broadcasting Station with the African Broadcasting Company. We feel sure that this step will result in a big advance in activity in broadcasting matters. The present staff at Capetown will be retained, but a suggestion is under consideration to interchange the staff with Johannesburg as opportunity offers. This will result in giving the engineers and studio staff wider experience. We think that listeners would appreciate an occasional change in the announcer, and that in the Children's Hour a visit from other " Aunts and Uncles " would be enjoyed.

So far as the programmes are concerned, it is proposed to continue the relays of concerts by the Capetown Orchestra, as well as other features of the present programmes. In addition, there will be relays from the Opera House, Tivoli and Alhambra Theatres. An interesting feature to all listeners is the reception of distant stations, and we feel sure that Capetown people would like to hear parts of the Johannesburg programmes. A scheme is under consideration for the relay of items from Johannesburg nightly. We are not in a position to give details yet, but it is likely that relays will be carried out by means of short-wave transmission. In this connection it is interesting to note that Durban has carried out tests in simultaneous transmission on 400 and on 40 metres. We congratulate the Durban officials on this advance, and look forward with interest to reports on the short-wave reception.

Since the African Broadcasting Company came into existence no drastic steps have been taken to enforce the payment of licence fees. We would like to remind listeners, however, that the Radio Act provides: —

> " 15. (*a*) No person shall *possess*, erect, maintain or use radio receiving apparatus until he has obtained a listener's licence."

It might be of interest to repeat that listening-in fees are on a graduated scale according to the distance from the broadcasting station. The following are the fees for a set in a private residence: —

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Between 100 and 250 miles radius of the nearest broadcasting station, 15s.

Beyond 250 miles, 7s. 6d.

In each case this fee includes 2s. 6d. for the Government licence.

Licences are available for twelve months from the date of issue. The fee of £1 15s. may be paid in instalments, if desired. The application for licences should be made to a postmaster of a money order office. Licences should be renewed at any money order office; if paid in instalments, the first instalment is payable at the money order office, the second and subsequent instalments at the offices of the African Broadcasting Company, 215, Bree Street, Johannesburg.

On Saturday evening next, May 14th, there will be broadcast from Johannesburg a description of the boxing match between George Cook, champion of Australia, and Johnny Squires, champion of South Africa. We have secured the services of Mr. W. D. Powell to tell the story of the fight as it progresses round by round. From past experience we know that listeners interested in boxing will find the Broadcast description very entertaining and if unable to attend the fight they will find this the next best thing.

"Tone" and "Power" have always been inseparable from Osram Valves. *Tone* represents purity in reproduction, whilst *Power* symbolizes the range and volume which are such marked features of Osram Valves. We commend the broadcasts of our two friends to all those listeners who seek the best from their sets.

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African Broadcasting Company, Limited.

Announcer ... ... **Mr. Lago Clifford.**
Musical Director ... ... **Mr. J. Schulman.**

PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 16th.

Daily Recipes: Broadcast at 11.0 a.m. daily, except Sunday, and at 3.0 p.m. daily, except Saturday and Sunday.

Time Signal: Broadcast at 11.0 a.m., 1.0 p.m., 3.0 p.m. (except Saturdays), 5.0 p.m., 8.0 p.m. daily, except Sundays.

12.30—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

1.20—1.50 p.m. Tuesdays: Organ Recital by **Mr. John Connell,** F.R.C.O., Town Organist, relayed from Town Hall, by permission of Town Council.

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-Hour (arranged by **Mrs. C. Rothkugel**).

5.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

5.30 p.m. daily, except Sunday: Children's Half-Hour (arranged by **Aunt Carrie,** except on Thursday and Friday, when arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily: Close down.

7.0 p.m.—8.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MAY 16th, 1927.

4.30 Women's Half-Hour: "Work for the Civilian Blind," by **Mrs. S. K. Nowlan.**

EVENING PROGRAMME.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.

8.10 (2) "South Africa to Europe, via East Coast," No. 3: "Egypt: Descriptive and Historical." A Travelogue by **Mr. J. B. Drake, M.A.**

8.25 (3) Violin Solo: "Rondo in G" ... ... Mozart. **Mr. J. Schulman.**

8.35 (4) **The St. James' Orchestra,** relayed from St. James' Restaurant.

8.45 (5) Soprano:
(a) "Friend o' Mine" ... ... Sanderson.
(b) "Here in the Quiet Hills" ... Carne.
Miss Ethel Retallack.

8.55 (6) **"JB" Studio Orchestra.**

9.5 (7) **Daisy Dormer,** Comedienne, relayed from Empire Theatre.

9.15 (8) **"JB" Studio Orchestra.**

9.25 (9) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.

9.35 (10) **"JB" Studio Orchestra.**

9.45 (11) **Nat and Joy Jackley,** Comedy Duo, relayed from Empire Theatre.

9.55 (12) **"JB" Studio Orchestra.**

10.5 (13) Soprano:
(a) "Roadways" ... ... Lohr.
(b) "Just Because the Violets" ... Russell.
Miss Ethel Retallack.

10.15 (14) **"JB" Studio Orchestra.**

10.30 Close down.

TUESDAY, MAY 17th, 1927.

5.30 Children's Half-Hour: Two Songs by **Master H. Rees McKinnon:**
(a) "A Dolly and a Coach" ... ... F. C. Small. (Humorous.) Grain.
(b) "The Polka and the Choir Boy" ... Corney

EVENING PROGRAMME.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.

8.10 (2) Weekly Book Talk by **Mr. P. R. Davis,** Hon. Secretary, Johannesburg Book Club: "Flowers and Elephants," by Constance Sitwell.

8.25 (3) Piano Duet: "Tarantelle" ... ... Rheinberger. **Miss Margaret Williams and Mr. J. Idelson.**

8.30 (4) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.

8.40 (5) **"JB" Studio Orchestra.**

8.50 (6) Contralto:
(a) "A Summer Night" ... Goring Thomas. (Violin Obligato by **Miss Rita Weisholtz.**)
(b) "The Silver Ring" ... ... Chaminade. **Madame Violet Hayes.**

9.5 (7) **"JB" Studio Orchestra.**

9.15 (8) **George Jackley,** the Indignant Comedian, relayed from Empire Theatre.

9.25 (9) **"JB" Studio Orchestra.**

9.35 (10) **Sammy Shields,** Scottish Burlesque Comedian, relayed from Orpheum Theatre.

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9.45 (11) **"JB" Studio Orchestra.**

9.55 (12) Contralto:
(a) "A Castilian Lament" ... ... Del Riego.
(b) "Softly awakes my Heart"...Saint Saens.
Madame Violet Hayes.

10.5 (13) **The St. James' Orchestra,** relayed from St. James' Restaurant.

10.15 (14) **"JB" Studio Orchestra.**

10.30 Close down.

WEDNESDAY, MAY 18th, 1927.

EVENING PROGRAMME.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.

8.10 (2) A Light War Story by **Captain Walter Wells.**

8.25 (3) **"JB" Studio Orchestra.**

8.35 (4) Bass:
(a) "Young Tom o' Devon"... Kennedy Russell.
(b) "For You Alone" ... ... Geehl.
Mr. Alec Waugh.

8.45 (5) Cello Solo: "Priere" ... ... Squire.
Mr. E. Levitz.

8.50 (6) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.

9.5 (7) **The St. James' Orchestra,** relayed from St. James' Restaurant.

9.15 (8) **The "JB" Announcer.**

9.25 (9) **"JB" Studio Orchestra.**

9.35 (10) **Marie Kendall,** the popular Character Comedienne, relayed from Empire Theatre.

9.45 (11) **"JB" Studio Orchestra.**

9.55 (12) Bass:
(a) "If I were King" ... R. K. Armitage.
(b) "Vale" ... ... Kennedy Russell.
Mr. Alec Waugh.

10.5 (13) **Daisy Dormer,** Comedienne, relayed from Empire Theatre.

10.15 (14) **"JB" Studio Orchestra.**

10.30 Close down.

THURSDAY, MAY 19th, 1927.

EVENING PROGRAMME.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.

8.10 (2) Contralto:
(a) "To the Forest" ... ... Tchaikovski.
(b) "How Wonderful"... Easthope Martin.
Mrs. Harold Fraser.

8.20 (3) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.

8.30 (4) **"JB" Studio Orchestra.**

8.40 (5) "Die Voorspoedige Koop," 'n Humoristiese Verhaal, deur **B. Northling Swemmer.**

8.55 (6) **"JB" Studio Orchestra.**

9.5 (7) **Rupert Hazell** in "Harmonylarity," relayed from Empire Theatre.

9.15 (8) **"JB" Studio Orchestra.**

9.25 (9) Contralto:
(a) "Trees" ... ... Rasbach.
(b) "Soul of Mine" ... ... Barnes.
Mrs. Harold Fraser.

9.35 (10) **"JB" Studio Orchestra.**

9.45 (11) **George Jackley,** the Indignant Comedian, relayed from Empire Theatre.

9.55 (12) **"JB" Studio Orchestra.**

10.5 (13) **The St. James' Orchestra,** relayed from St. James' Restaurant.

10.15 (14) **"JB" Studio Orchestra.**

10.30 Close down.

FRIDAY, MAY 20th, 1927.

EVENING PROGRAMME.

8.0 (1) **Bijou Orchestra,** relayed from Bijou Theatre.

8.10 (2) Tenor:
(a) "I Hear a Thrush at Eve" ... Cadman.
(b) "Darkness and Dawn" ... Lambert.
Mr. R. V. Griffiths.

8.20 (3) **"JB" Studio Orchestra.**

8.30 (4) Play:

8.50 (5) **"JB" Studio Orchestra.**

9.5 (6) **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.

9.15 (7) **"JB" Studio Orchestra.**

9.20 (8) Tenor:
(a) "Two Troubled Eyes" ... ... Elliott.
(b) "Ah, Though the Silver Moon were Mine" ... ... Lohr.
Mr. R. V. Griffiths.

9.30 (9) **St. James' Orchestra,** relayed from St. James' Restaurant.

9.40 (10) **Sammy Shields,** Scottish Burlesque Comedian, relayed from Orpheum Theatre.

9.50 (11) **"JB" Studio Orchestra.**

10.0 (12) **Nat and Joy Jackley,** Comedy Duo, relayed from Empire Theatre.

10.10 (13) **"JB" Studio Orchestra.**

10.30 Close down.

SATURDAY, MAY 21st, 1927.

5.30 Children's Half-Hour: **"Juvenile Scottish Choir."** Talk by **Mr. W. Lowe,** Chief, Caledonian Society.

EVENING PROGRAMME.

8.0 (1) **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

8.10 (2) **Bijou Orchestra,** relayed from Bijou Theatre.

8.30 (3) **Dance Programme,** relayed from St. James' Restaurant.

12.0 Midnight. Close down.

SUNDAY, MAY 22nd, 1927.

EVENING PROGRAMME.

7.30 Relay of Service from **Irene Dutch Reformed Church (Rev. W. Nicol).**

8.45 (approx.) Musical Programme by **"JB" Studio Orchestra.**

10.0 Close down.

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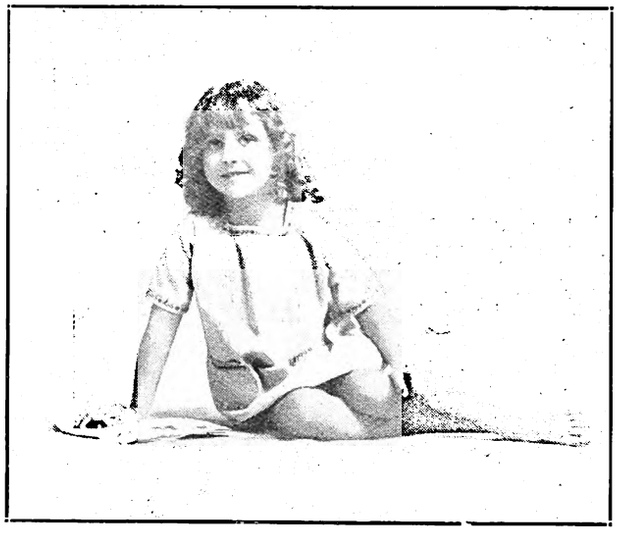
Dear Radio Children,

These are the first of our own, our really own, pages, and I hope you will like them.

I shall always be glad to see you at the studio at Connaught Buildings, Bree Street, Johannesburg, any afternoon at 5.30, and I am sure " Uncle Joe " will also be ever so pleased to welcome you. He is going to write a " really and truly " message to you every week in this paper.



Daphne Jacobs.

How do you like the " Children's Hour " at " JB "? And I do hope that *you* will win the next prize—so don't forget to enter.

Do you know these riddles?:—

What is the difference between a soldier and a bomb-shell?—One goes to war and the other goes to pieces.

When is an artist a dangerous person?—When his designs are bad.

If a bear were to go into a linen draper's shop what would he want?—He would want muzzlin'.

What is the keynote to good manners?—B natural.

When are two apples alike?—When pared.

Why is a certain Irish city likely to become the largest in the world?—Because each year it is Dublin (doubling).

Here's a nice thing to show your friends; it's called the " Hat and Penny Trick." Do try it, and write and tell me if you are able to do it.

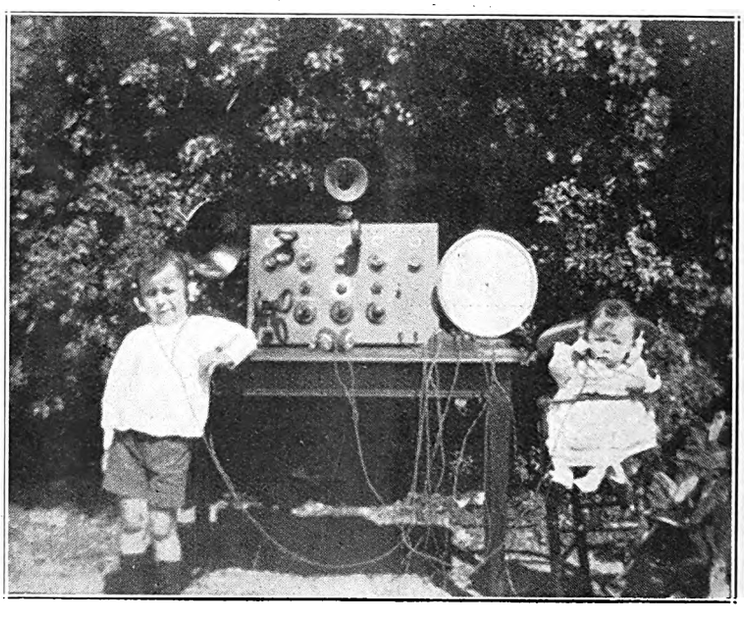
To perform this little trick all you require is a glass tumbler, a hat—an ordinary bowler one would do—and six pennies. Tell your audience that if they watch carefully they will see one of the pennies fall through the hat into the tumbler. Place the hat crown downwards, on the mouth of the glass, and at the same time slip a penny between it and the edge of the glass, so that it is held securely in position. The greater part of the penny should be in the tumbler, and must be facing the back of the platform; otherwise all the wonder of the trick would be displayed. Now, in a professional way show the audience your remaining coins (of course, do not let it be seen that there are but five), stand a few yards from the glass, throw them, and the jar of them falling into the hat will cause the other penny to fall down. Just see if this little performance doesn't mystify your friends. I thought it quite wonderful until the secret was whispered to me.

The photographs on this page are of Daphne Jacobs, of Johannesburg, and of Noeline (age 11 months) and Aubrey (age 6 years) Bredell, of Port Elizabeth. Don't you think baby looks just *too* sweet with the ear-phones on? Daphne won my last week's riddle prize with David Milne, of Parys.

Well, cheerio, everyone. Lots of love from " Uncle Joe," too.

Your affectionate,

" Aunt Carrie."



" JB " calling.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Johannesburg Symphony Orchestra.

With the advent of the Johannesburg Symphony Orchestra, something badly needed has come once again into the musical life of the town. The ensemble is composed of a body of picked players, which proposes, for a beginning, to give a series of eight orchestral concerts on successive Sunday evenings in the Orpheum Theatre.

The new orchestra is formed on the same lines as the celebrated London Symphony Orchestra, that is to say, on a co-operative basis, the members risking losses and remunerating themselves out of any profits that may be made. It was found impossible to obtain the Town Hall for the carrying out of the scheme, and so at one time it looked as if Johannesburg must do without the finest of all musical forms of education and pleasure—the complete orchestra.

I have just received a letter from the organisers in which they express their gratitude to Mr. I. W. Schlesinger for the prompt and kindly manner in which he came to their rescue, by granting the use of the Orpheum Theatre at a very nominal rental. He recognised, immediately the matter was laid before him, the necessity for the provision of the best in music on Sunday evenings, and he complied with every request of the deputation which waited upon him.

I was glad to see that material arrangements have been made whereby the very fine chamber orchestra at the broadcasting station will take their places among the Sunday evening performers, and that listeners-in will benefit by the relaying of the full orchestral concert. As everyone knows, the relaying of orchestral work is the most expensive, as it is the most interesting, of all a broadcasting station's musical activities, and our local radio subscribers are now going to obtain a big benefit by the new arrangement.

The prices of admission, too, are wonderfully low, viz.: 1s. 6d. and 2s. 6d., while reserved seats for the series of eight concerts can be secured by obtaining a season ticket, for which the charge is only £1 5s.

Mr. Lyell-Taylor, who is particularly gratified at Johannesburg starting its own orchestra, is coming from Durban to conduct the opening concert, and the promoters have made a good selection in their choice of Mrs. L. Japhet (Miss Cissy de Leeuw) as the vocalist for the season.

The rather tiresome and unnecessary interval—on Sunday nights it cannot be utilised for refreshment purposes—will be abolished, and the concerts will be arranged so as to finish by 10.15 p.m. Experience has proved that Sunday night attenders are not in favour of protracted programmes. I am sure I am expressing the heartfelt desire of the entire musical community when I say that I wish the Johannesburg Symphony Orchestra a long and successful career.

C.R.

Joan Crawford, a pretty film star.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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The British Repertory Theatres.

No. 1.—BIRMINGHAM.

The Birmingham Repertory Theatre gave its first performance on February 15th, 1913, and, with the exception of a few weeks' vacation each summer, has been continuously open ever since. It is thus the oldest surviving repertory theatre in the country. The Gaiety, Manchester, the Glasgow Repertory Theatre, and many other similar ventures have been forced to close their doors after a gallant struggle. In the case of Birmingham, the continued support and inspiration of its founder and director, Barry Jackson, have enabled it to acquire a great and growing reputation at home and abroad for the consistently high level maintained in its long list of productions both in the town of its inception, and further afield in London and the Provinces.

Barry Jackson, founder and director of the Birmingham Repertory Theatre, the oldest surviving of its kind in England.

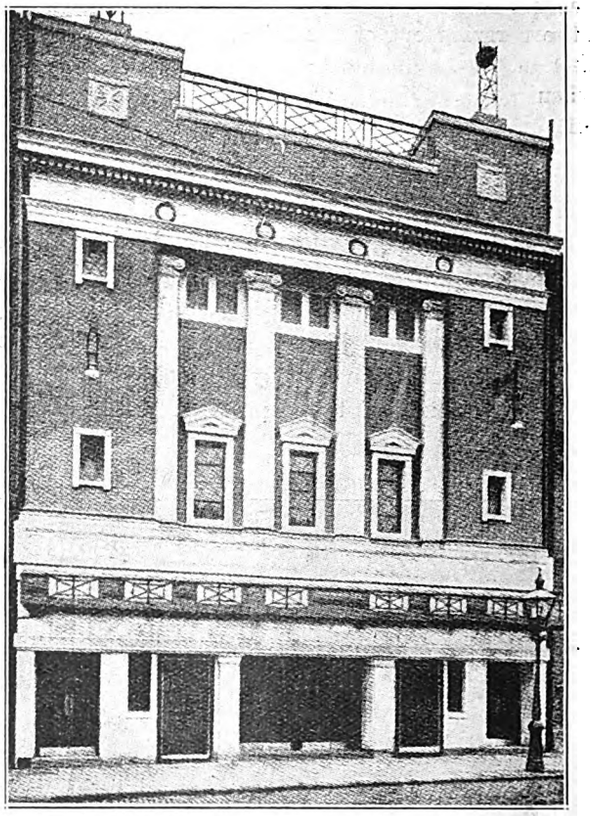
The theatre was built and equipped on small but novel and complete lines in every particular. The auditorium is rectangular and contains but two tiers of seats arranged on a plan new to theatres in this country; the stalls rise very steeply in a series of steps from the orchestra to the back, above them a wide balcony rises at an even steeper angle. A clear and undistracted view of the stage is thus given from all over the house, the power of the audience to concentrate on the stage being further increased by the quiet colouring and subdued decoration.

The stage is perfectly equipped, and has a feature unusual if not unparalleled in this country, a semi-circular "panorama" wall surrounding the back of the stage and reaching up to the "flies"; it is built of smooth concrete. For exterior scenes, effects of atmosphere of great range and beauty can be gained by the diffused lights thrown upon this background, free from the annoying folds and wrinkles which so often spoil hanging back-cloths.

Attached to the theatre are workhops, paint-rooms and wardrobes, which enable it to be self-contained. Under the supervision of the stage designer, all things necessary for the production can be made under one roof with a minimum of opportunity for error and delay.

Over two hundred and fifty different plays, exclusive of revivals of those done in earlier seasons, have been performed in this building during the last fourteen years. The programme except on special occasions has been changed every fortnight; rarely has a play run longer than three weeks, for the policy has been to change the bill, and, if necessary, revive a success after an interval, thus foregoing the temptation to forget the purpose for which repertory theatres should exist, to provide a catholic, continuous and rapidly changing programme of the best plays.

The first play produced was "Twelfth Night," the play at the time of writing is "The Comedian," a translation by Alan Bland of a play by Henri Gheon, a modern French author. Between these two we look back on a fine record of plays of every kind—Shakespeare, Elizabethan, Restoration and Eighteenth Century Comedy, Euripides, Molière, tragedy, comedy and farce by modern authors, some famous, some hitherto unknown, Shaw, Ibsen, Tchekov, Synge.



The exterior of the theatre.

The last few years have seen some of the most stirring of these productions performed in London theatres. These, naturally, have attracted more general attention than the solid continuous work of the theatre in Birmingham, but it is by that that a repertory theatre should be judged. By this test certainly the Birmingham Repertory Theatre has triumphantly justified its existence.

Moreover, it must be remembered that the London productions have been actually the Birmingham productions under another roof, with the same scenery, costumes and properties. In almost every case the same actors have appeared, mostly young people without previous reputations, for the company has no "stars" and works as a keen-spirited team of equals. "The Farmer's Wife" company which came from Birmingham to London and held the capital spell-bound for three years in this one play showed that "names" do not always count with the public when good actors without them are given their chance. Many of them, of course, become famous. Cedric Hardwicke, now acknowledged to be one of the most able actors in the country, was practically unknown three years ago, except in the Birmingham theatre, where his versatility and skill in a great number of different parts was a delight to all.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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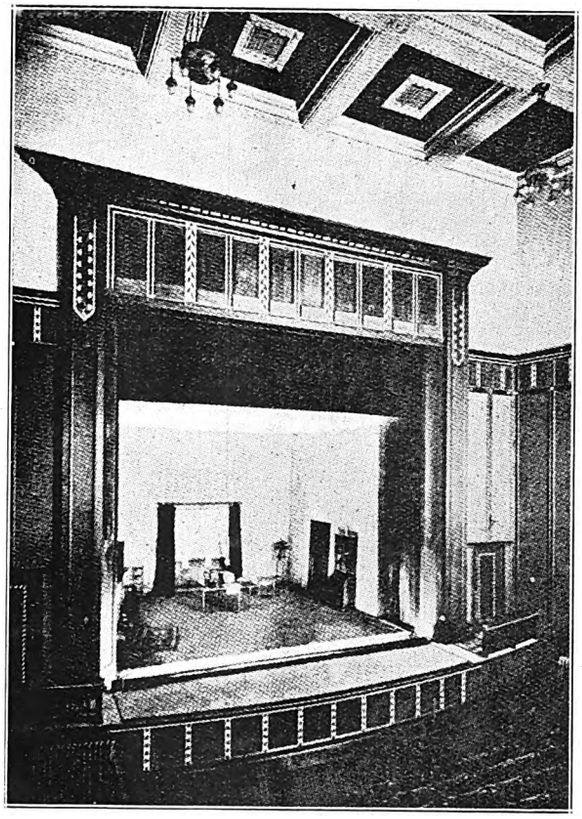
Bache Matthews, who has been associated with the theatre since its foundation, has told the full story of the theatre's career, and given interesting lists of the plays performed in his charmingly written "History of the Birmingham Repertory Theatre." No one who is interested in things theatrical should miss his record of a fine venture. Certainly those who have enjoyed in London such productions as "Abraham Lincoln," "The Immortal Hour," "Hamlet" (in modern dress), "The Farmer's Wife," "Yellow Sands," "The Marvellous History of St. Bernard," or "The Old Adam"—the list is not complete—will be well repaid by learning more about the movement that has been at the back of all these different entertainments.

The theatre has been lucky in its prime mover, Barry Jackson, who was knighted two years back in recognition of his invaluable and unselfish services to the drama of this country. His genuine enthusiasm for the theatre began when he was a small boy with a toy theatre, and has never left him.

Producers like John Drinkwater, A. E. Filmer, W. G. Fay, and in particular H. K. Ayliff, who produced that remarkable work, Shaw's "Back to Methuselah," as well as "The Farmer's Wife," and most of the other London productions, and Paul Shelving, one of the finest stage-designers alive, have been his lieutenants.

And if one looks down a list of the cleverest of the younger players of to-day, one will find that many of them have passed through his companies.

While its work is still actively in progress it is impossible to estimate the influence exercised in various ways upon the contemporary theatre by such an organisation. Future historians of the stage of our time will, however, one may safely say, attribute very great importance to a most interesting chapter, the rise from small beginnings, the triumphs and gallant failures of the Birmingham Repertory Theatre.—*The Theatre World.*



The stage.

A scene from "Desert Gold" at the Grand, Capetown, on May 19th, 20th and 21st.

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"Long John Silver" (Arthur Bourchier) is playing at Pretoria this week, and will open at Capetown on May 17th in "Treasure Island."

[*Photo: Jane Plotz.*

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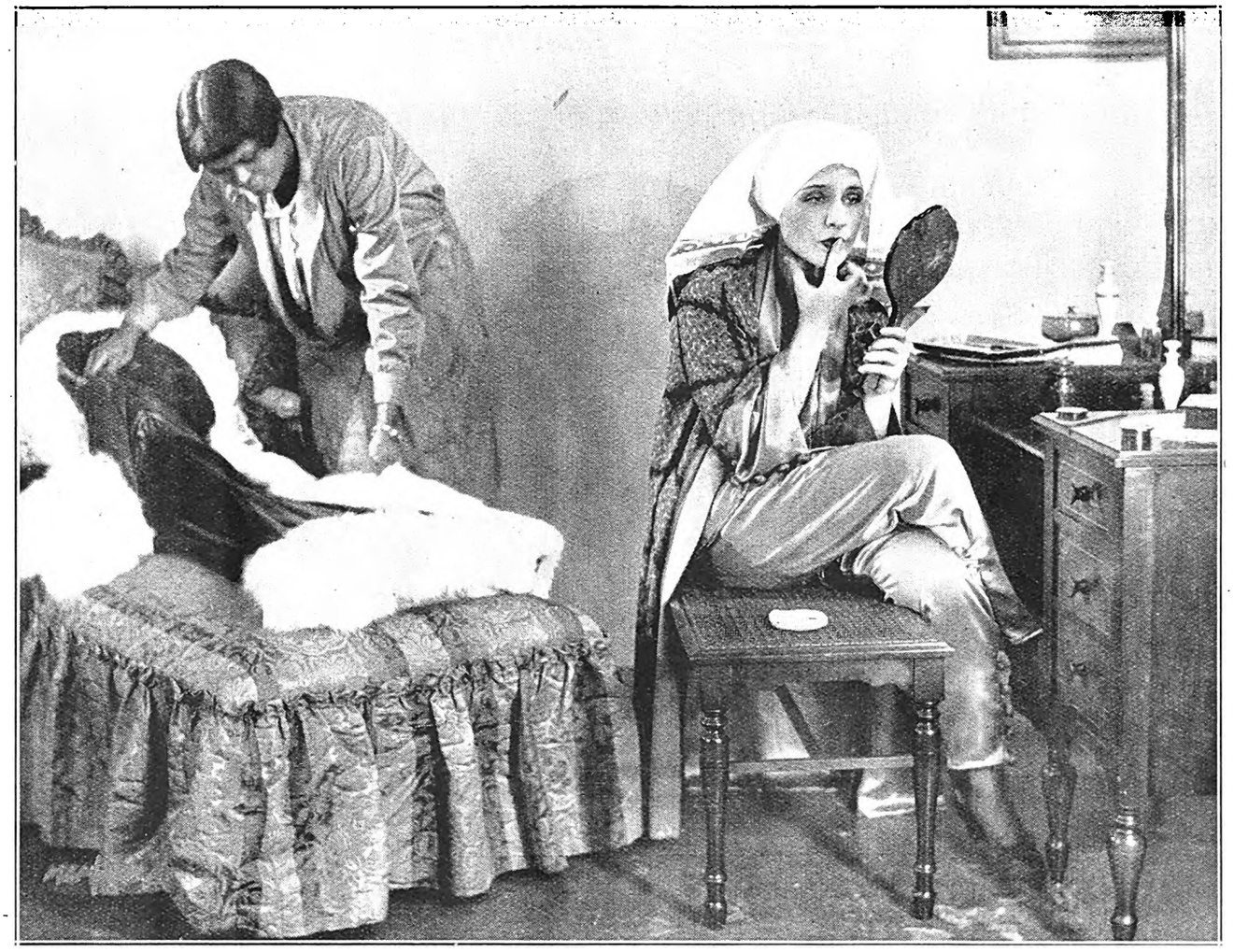

Norma Shearer gets ready.

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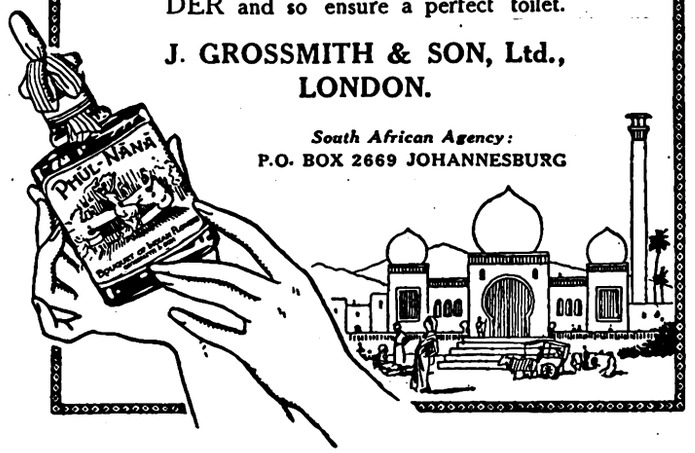

Alex. Chumley, who is playing the "Captain" in "Treasure Island." [Photo: Jane Plotz.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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Coming to the Bijou, Johannesburg, on May 16th.

SYD CHAPLIN in "The Better 'Ole."

They met-up in Lunnen after the war—
Alf and Bert in their mufti clad;
They 'ad a nip; they talked of France;
The 'ell of it all; the larks they'd 'ad!

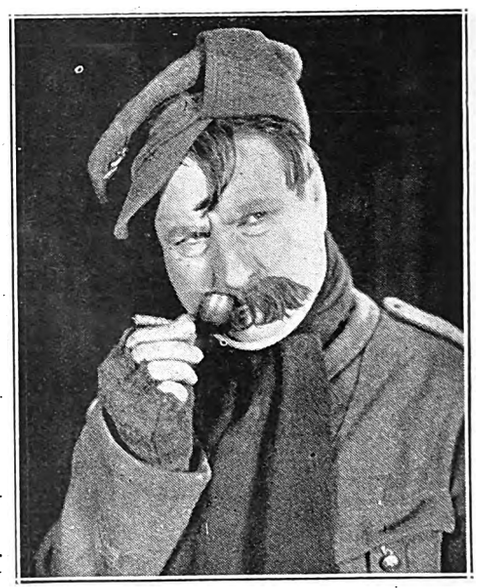
"Where do you reckon Old Bill is now?
He was a prince!" "Gawd bless my soul,
D'ye mind the d'y 'e bashed me, Bert,
And sent me 'untin' a Better 'Ole?

"Make you larf 'till your sides 'ud ache!"
"Great old duffer!" "And then 'e'd light
That blinkin' nose-burner of 'is, and smoke—
Bli-me, I wish 'e was 'ere to-night!

"Why, Alf, old topper, hadn't you heard—
He's gone in the Movies!" "What? No! My word!"

"The More We are Together."

"No good."



"Old Bill" (Syd. Chaplin).

MILKA & VELMA SUCHARD'S CHOCOLATE

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Marie Kendall.

Terry and Pat Kendall.

Pat and Terry . . . . Terry and Pat . . . . !

Those two names go backwards and forwards like pendulums in the heart of Marie Kendall. This you will admit is very natural, for she is their mother.

Marie Kendall herself is on the same bill at the Empire, Johannesburg, and Terry and Pat, with an entirely separate act, are with her. They gave up several important engagements in London so as to be able to play in South Africa in company with their mother.

Although both these youngsters have inherited their mother's gifts of comedy, they do not use it on the stage. Their time is so taken up in dancing and singing that comedy in these youngest members of the Kendall family has to go by the board.

But wait till you hear them singing "I Can't get over a Girl like You Loving a Boy like Me" and "Baby Face," and you will realise that you like Terry and Pat in the rôle of singers and dancers as much as you like their mother in her own rôle of comedienne.

The ambition of both these young artists is to go into musical comedy. They both sing delightfully and, in addition to their dancing, they have considerable acting gifts.

It would be strange indeed if Terry and Pat did not love the stage. For the lure of the footlights and the grease-paint is in their blood, and they have a fine family tradition of the theatre to follow.

The St. Denis Sisters, who will arrive shortly in South Africa.

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Gala Week OF FUN AND FROLIC

Many happy returns of the day, old friend—Empire; many happy returns, and *what* lovely parties you've been having.

And we've all enjoyed them, too, never fear.

Monday night, at the Empire, was an unforgettable one for those who were there, and the whole of Johannesburg and surrounding towns, too, appeared to have dropped in. Edgar Hyman, smiling and debonair, met one in the vestibule, "Uncle Issie" Rosenthal beamed on everyone, and "Brother Pro" was greeted heartily by all "the old hands."

The Mayor and Mayoress attended officially, and Councillor Law Palmer was escorted on to the stage by a bevy of beauty in tangerine costume (what there was of them) and made a fine speech, and was then led to his box.

It would be impossible to criticise any item on the programme where all were stars.

Dave Foote, in his usual place—a veritable landmark, opened with the National Anthem. Then came Pasqui and Peru, the Bar-Celona Knuts. Sammy Shields scored heavily in song and story; Marie Kendall, who followed, had a rousing reception and deserved it, and was followed in her turn by her son and daughter, Pat and Terry, who were cheered enthusiastically.

After the interval, Dave Foote and his orchestra played some of the old favourites, and the Empire Beauty Chorus danced and sang, and then came Rupert Hazell and charming Elsie Day. And was Johannesburg glad to see them back after their Australian tour? I should say so. Daisy Dormer came next, in song and dance, and scored exceedingly, with George Jackley, most indignant, next. The Kiraku Brothers, the marvellous Japanese acrobats, completed the programme proper.

And through it all ran the fun of Sammy Shields, Rupert Hazell, and George Jackley, and their concerted number was voted one of the best of the evening!

The Veterans—God bless them!—came after and sang the old, old songs, and boxes, stalls, circle and gallery sang and roared, sang and cheered with them. The "top of the bill" there was most certainly Harry Siegenberg in his great success, "Solomon Levi" Harry, the Yiddisher comedian *par excellence*.

A wonderful night, my friends!

Tuesday night was "Fancy Dress Night," but, unfortunately, we go to press before it takes place, so I can't tell you about it. To-night, Wednesday, is "Trial Turn Night." Thursday is "Carnival Night"; Friday, "Highbrow Night," and Saturday will be "Everybody's Night" and—well, 'nough said.

C.R.

AT THE ORPHEUM.

A stirring scene from "Million Dollar Handicap," at the Orpheum, Johannesburg, on May 16th, 17th and 18th. On the 19th, 20th and 21st "Ancient Highway" will be screened.

"The Smile."

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A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

Racing Notes.

By "Observer."

Sir Abe Bailey is due to leave Capetown for England on Friday, May 13th, and will be home in time to see Epsom Derby run on Wednesday, June 1st.

Legate was unlucky to lose the Park Hill Handicap (B) at Germiston. Not only did she carry 2 lbs. overweight, but she was interfered with by the winner very close home, and had she been second instead of third she must have won on an objection. This was not forthcoming, for the reason that her owner, Mr. C. Woods, a steward of Johannesburg Turf Club, did not put one in.

Channel Isle ran a sour race when beaten a short head by Cardinal's Guard at Germiston on Saturday, and generally speaking gave the impression that being saddled three times in the course of a week is too much for him.

Had Just won the Gosforth Park Plate, he would have made the third generation to take that well-endowed event, which in previous years had been won by his granddam, Dignity and the latter's son, Dignitary.

Red Dawn, winner of the Galloway Handicap, tops, at Durban on Saturday, is an own sister to Flush of Dawn. As a yearling at the 1924 sales, Red Dawn cost his present owner, Mr. F. J. Hamilton, 450 guineas.

Acceptances are due on Friday, May 13th, for the Johannesburg Winter Handicap, to be run on May 31st. At the time of writing the weights had not been made public.

After Fire Escape had won on Saturday, the stewards pilloried the connections on a charge of reversal of form. The course enquiry was adjourned to Monday, when the explanations were accepted.

Mr. G. H. O'Meara, who, apart from his Rand interests, has a few horses in training at Capetown, ran first and second in the Ascot Handicap (tops) at Milnerton on Saturday with Stage Girl and Marten. The pair trained in different stables, and Stage Girl, at 4 to 1, beat Marten, 6 to 4 on, by a neck after a gruelling finish.

At the New Clare meeting, Binocle, winner of the last race, was objected to by the owner of the second on the grounds that the person shown on the card, A. Mackrory, was not the actual trainer of the mare. The New Clare stewards over-ruled the objection and fined Mackrory £25 for what they considered his carelessness. On Monday, the executive stewards upheld the decision of the New Clare stewards, but remitted the fine.

Although L. Kennedy is recognised as the best of the 6.0 jockeys on the Rand, he is peculiarly unlucky in striking rough rides. One such was Genteel, in the Spring Handicap of last year, when that gelding's behaviour was so bad that he was ordered out of the field. Another rough ride came Kennedy's way at the recently concluded Autumn Meeting, when The Card bolted about four miles with him before being withdrawn. At Germiston, on Saturday, the youngster's mount in the last race, Right of Way, fell, and breaking a shoulder had to be destroyed, but fortunately Kennedy escaped without injury.

Despite all opposition, the Administrator pushed his new Horse Racing and Betting Ordinance through the second reading in the Provincial Council last week. Some of the remarks credited to him show that Mr. Hofmeyr is by no means well versed in the subject he expounded when dealing with the Bill. And everything now depends on the suggested amendments to clause 16 and 17 as to how racing is to fare in the Transvaal. If they are passed in their original form, the end is already in sight, and, quite apart from the harm he will do to the sport, Mr. Hofmeyr will have to be prepared for a considerable falling off in revenue not only from the racecourses, but also from Transvaal Tattersall's, which was brought into being by the Provincial Council.

Mr. C. W. Hollidge, one of the luckiest of our owners, has purchased by cable the South American horse, All Steel, who was a good performer in his native land. We have several Argentinos racing in South Africa, one of which, in Silvio, is so bad at the gate that even the indulgent stewards and starters at Capetown and Milnerton must be about weary of his escapades, and it would seem as if the ban is about to be placed on his nomination for future events. However, it is to be hoped that Mr. Hollidge's new horse is better behaved behind the webbing—he could not be worse--and that his plucky buyer's luck will hold good and ensure him a return of what All Steel has cost him, which is a matter of 1,000 guineas, plus shipping and other incidental expenses.

Messrs. G. H. O'Meara and W. W. Pickering, joint owners of Vibration, have authorised "Sentinel" to state that their horse will not be entered for the Durban July Handicap. The one aim of the owners is that the public should not lose any money over their horse. A few days earlier, Dr. John van Niekerk, owner of Silver King, made the same public notification, and these warnings, added to those issued over Entangler, Soldumeno and Illustrious, all go to refute that absurd statement credited to the Administrator that owners and bookmakers might connive and scheme to rob the public in their betting transactions.

If ever the public and the connections of a good horse had sound cause to feel aggrieved at a faulty start, they had one when Just was so badly left for the Gosforth Park Plate on Saturday. The stewards of the Germiston Sporting Club held an enquiry into the matter, but their finding has done nothing towards removing the soreness engendered over the unpleasant incident, the more so as it was the third of its kind in three consecutive meetings. As it was a hot favourite, drawn either No. 1 or No. 2 and therefore right under the starter's eye, coupled with the fact that the only two that have run since, Royal Record and Brecon, have been smartly away on other courses, the public are wondering if any ill-luck attaches to hot favourites at Germiston. Apart from all betting considerations, and they weigh quite a lot, the happening to Just on Saturday was nothing short of a tragedy, and the blame does not lie with the jockey or the colt, both of which were robbed by the start of winning the second most important two-year-old race of the season. One can, therefore, well understand the openly expressed opinions of the public that the time is now overdue for the executive stewards of the Jockey Club to consider ways and means of providing for a recall signal when future happenings of this deplorable sort occur.

Auckland Park Racing Club will round off a busy season when they conclude their meeting of Saturday next. For this a card of eight events is being put forward, and if the following survive the acceptances they should run well:—

12.30 p.m.—Stewards' Handicap. Seven furlongs.
1, Bishop; 2, Heraldry; 3, Arcadique.

1.10 p.m.—Rossmore Handicap (C). Five furlongs.
1, Poly's Nature; 2, Nathan; 3, Ealing.

1.50 p.m.—Auckland Park Handicap (C). Seven furlongs.
1, Interval; 2, Cardinal's Queen; 3, Flying Colours.

2.30 p.m.—Rossmore Handicap (B). Six furlongs.
1, Worcester Sauce; 2, Incomparable; 3, Hood.

3.10 p.m.—Auckland Park Handicap (A). 1¼ miles.
BARRETTO 1
CRAFTY CHARLES 2
EPICURE 3

3.50 p.m.—Rossmore Handicap (D). Five furlongs.
1, Saltaire; 2, Brown Lily; 3, Ettrick.

4.30 p.m.—Auckland Park Handicap (B). One mile.
1, The Card; 2, Sea Lord; 3, Blue Dye.

5.10 p.m.—Rossmore Handicap (A). Six furlongs.
1, Brighter Night; 2, Narcissus; 3, Bright.

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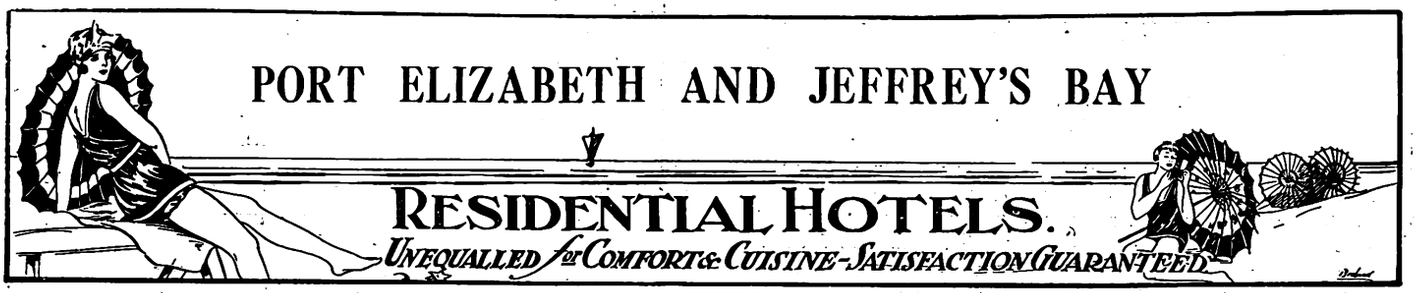

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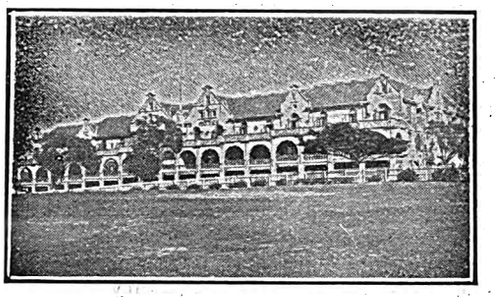

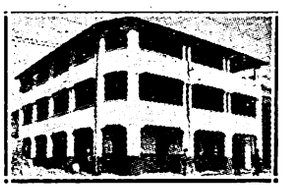

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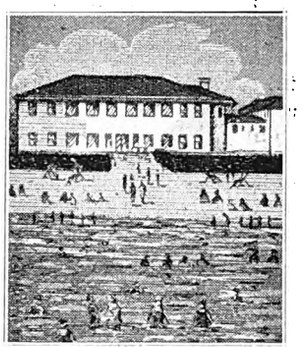

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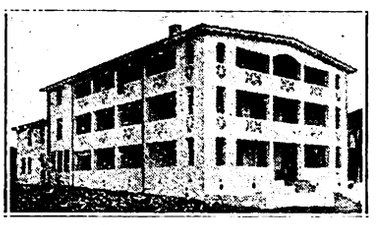

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STAGE, CINEMA & LISTENER-IN

VOL. XX., No. 616] JOHANNESBURG, MAY 18TH, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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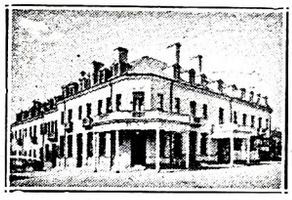

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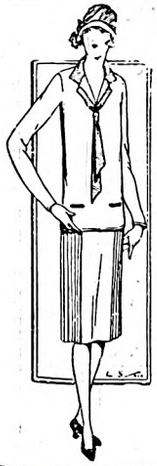

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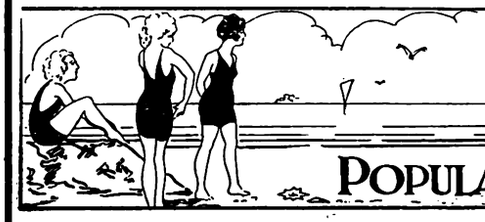

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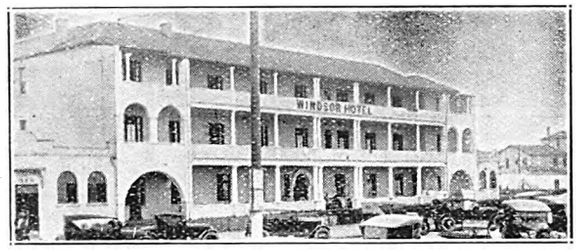

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STAGE, CINEMA *and* LISTENER-IN

VOL. XX. No. 616. WEDNESDAY, MAY 18TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Desi Desiderati, the wonderful singer who is coming to South Africa, who opens at the Criterion, Benoni, on May 23rd.

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The First Year.

A Comic Tragedy of Married Life.

London.

Some people have asserted that South Africa is the easiest country in the world in which to obtain a divorce. True or not, it is certainly a fact that the number of young people who are divorced after the first, second or third year of marriage is increasing and causing perturbation to the judges and social students. The young people refuse to accept the old adage, "Marry in haste and repent at leisure."

They marry in haste and divorce in haste.

When two complex personalities come together in marriage it may be accepted as certain that a flare-up will occur sooner or later. Neither would be human if they avoided it. I have always thought that the flitch of bacon bestowed on those married people who had never quarrelled for a number of years was a satisfactory prize. It smacks of the farmyard, and such a married life suggests the placid grazing of cattle in a good pasture. Trials and tribulations deepen the experience of every man and woman, and they both emerge the better for it.

Romance and Infatuation.

To those people who still believe that romance and infatuation in marriage persists even after the first six months, let me heartily recommend "The First Year," a play which deals with the comic tragedy of married life, and which Percy Hutchison is producing as his next play at His Majesty's Theatre, Johannesburg. It emphasises one important fact, that love is often lost in the kitchen. modern young people make love in drawing-rooms or the cinema; they lose it over a mess of pottage in an over-heated kitchen. The old joke about the wife in tears over the first meal which she has cooked for an unappreciative husband is sufficiently real for us to smile grimly over it.

Tommy Tucker was one of those quiet, unassuming young men who could never believe their own luck.

For some time he had been infatuated

with Grace Livingston, and had conscientiously called regularly at her home in a small town in Illinois, enduring interminable games of bridge with her father and mother for the sake of the frantic joy of an occasional smile from Grace herself. But he seemed to be hopelessly left by the smart and ambitious Dick Loring, who was full of that queer American commodity known as "pep," and who invariably got what he wanted. Dick Loring seemed to be in a fair way of getting Grace to marry him, particularly as he was on the eve of leaving the little sleepy town for a big job in a big city.

It so happened, however, that Grace, who really did not know her own mind, refused Dick and, in the same evening, persuaded Tommy Tucker to propose to her.

A thoroughly exciting evening for Grace.

Tommy, poor mutt, is prepared to give the moon to Grace, even though he does not possess it. He does promise, however, to leave Main Street, Reading, Ill., for the Main Street of a more progressive town, Jopplin, Miss. It is in Joplin we find them, a year later, a harassed married couple.

Tommy has gone in for real estate, for which he feels he has a flair. And apparently he has, for he is on the verge of a big deal with a railway company anxious to buy land for their new line which Tommy has adroitly secured beforehand.

A hundred thousand dollars is mentioned as the price.

But his wife, Grace, is in the grip of the domestic problem, more difficult and more serious than real estate problems. Tommy has invited the railway man and his wife to dine at their little flat, and the deal is to be clinched over that dinner. The coloured servant who helps Grace through her domestic worries has fallen ill with "misery," and another gawky coloured girl is hurriedly pressed into service.

We see the Tucker *menage* in the full blast of its worries. Tommy is worrying about his dress clothes; Grace worrying about a vegetable dish and a bad melon. Words, the fierce words spoken only between married people, are hurled about in that tiny flat, and we see this marriage tottering to disaster as a result of a broken vegetable dish.

The visitors arrive.

The dinner begins and continues in a series of agonising mistakes, the coloured help almost reducing it to a farce. Then, suddenly, arrives the ambitious Dick Loring, still full of "pep," and telling the world about his success. Grace blurts out the fact that Tommy is on the verge of a big deal, and when Dick hears of it he laughs the whole proposition aside. He is the engineer for the new line, and he knows he is not going to pass through the estate which Tommy is selling.

The railway man who is arranging the deal is perturbed at this.

Tommy is incensed.

He creates a scene, with the result that the railway man, his wife, and Dick Loring leave, while Grace is reduced to tears and Tommy to impotent fury. Jealousy of Dick Loring causes Tommy to say hard things to Grace. Grace believes her husband to be a fool, and in a fury decides to go home to mother. She goes, leaving Tommy maudlin over a number of gin cocktails. It is in this maudlin state that the railway man finds Tommy later in the evening. The railway man has been telephoning, and has heard that the line is to pass through Tommy's estate after all. Tommy, lordly drunk, increases his price to a hundred and twenty-five thousand dollars, and gets it. "I'm a smart business man, but I don't drink enough," is Tommy's comment on his success.

It only remains to tell how Grace and Tommy come together again, and how the usual bachelor uncle helps the process. But this delightful conclusion is worth seeing on the stage, and I will not add to the length of this story here. That famous theatrical critic, Mr. St. John Ervine, said about this play: "Don't think of going to see 'The First Year,' but go!" It is sound advice, both for young and old married people. Incidentally, for those contemplating marriage, it is worth all the cheap literature that can be bought on the subject..

As "Tommy Tucker," Percy Hutchison will present a delightful and lovable character to South African audiences in his next play. There is humour in every moment of this comedy, and splendid acting has made it one of the best plays of the year in London town.

W.J.M.

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Hetty King.

An Interview and Impression.

Hetty King returns to South Africa as an old favourite, and opens at the Criterion, Durban, on May 23rd. It does not seem so very long that we were hiccupping with her chorus of that favourite song,

"Fill 'em up, fill 'em up,
It is my birthday!" . . .

Hetty King as "Robinson Crusoe," in pantomime.

while Hetty King, exquisitely dressed as the gentleman gentlemanly drunk, swivelled about the stage. We also saw her in Johannesburg swaggering about the stage in the uniform of the Grenadier Guards and roaring out the chorus of "The Birds of the Birdcage Walk." There are few male impersonators to-day who has her sense of sure humour and the rightness of the character she is portraying.

"I suppose the reason is that all my characters are taken from life," she told me in an interview, just before she appeared on the stage at the Holborn Empire. "I am constantly studying the types I have to portray, and discover those little touches and gestures which suggest them immediately to an audience.

"My newest characterisation, for example, is that of a Life Guardsman. I even had to engage a sergeant to teach me the correct sword drill, for, having obtained special permission from the War Office to wear the correct Life Guardsman uniform—not an easy thing to obtain, I might tell you—I had determined that the characterisation should be as perfect as I could make it. And the boys I met were as keen as I was. They gave me lots of help, and even loaned me one of the bridles that are used for the horses. Here it is; isn't it fine?"

I was handed a weighty piece of harness, which, on the stage, this little woman carries with the ease of a soldier. She also showed me the big, shining top boots, the huge red coat, the highly polished helmet with its plumes, and the glittering sword, which completes the array of those Life Guardsmen whom one sees sitting gravely on horse-back in Whitehall.

"Everything, of course, had to be made to my size," explained Hetty King. "I'm much too small to wear the real things that the boys were prepared to lend me. And that is so of all my clothes. I go to the very best men's tailors in the West End for everything I want. Even my shoes are made by a well-known men's bootmaker, and the result is that I am always correctly dressed from the male point of view. Yet, I never believe in dressing as a fop, but always as a gentleman would be dressed. I don't like the extreme fashions among men, any more than I like to see them among women."

"Do you take longer to dress as a man than you do as a woman?" I asked.

"I can get into a full evening dress suit within the minute," she said, "which I think would be something of a record even for a man. There are moments, of course, when I mislay a collar stud, and then . . . . Well, you can guess what I feel like."

"And do you prefer masculine fashions?"

"Not a bit. Immediately I come off the stage I get into the most womanly clothes I can find. From the top boots of the Life Guardsman I get into high-heeled shoes, and exchange a uniform for some clinging, evening frock. I am sufficiently a woman to prefer womanly things. I haven't even allowed myself an Eton crop, for I don't like them. Eton crops look hideous with evening frocks. For my male characterisations my hair is carefully netted, and as soon as I come off the stage the nets are taken away."

She began to talk of her forthcoming South African tour, and how eagerly she was looking forward to the sunshine of the South again. She prattled about the many friends she had made there, and how she hoped to enjoy herself with them at morning and afternoon tea. It was while she was still talking about South Africa that a warning bell sounded, and a dresser came to prepare her for the stage. I went and sat in the stalls.

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No sooner did her number glitter at the side of the stage, than a roar of welcome went up from the audience. Hetty King is still one of the great favourites of the warm-hearted music-hall audience. And when she strides on in a double-breasted grey flannel suit, looking startlingly like the Prince of Wales, the roar is redoubled.

It is sheer pleasure to watch her at work. She carries with her the assurance and confidence of the old artiste, who is determined to capture the sympathies and even the enthusiasm of the audience within the first five minutes. And she achieves it. A wink of the eye, an engaging boyishness, the rollicking of a chorus, and everybody is with her. With the band crashing out a happy melody, and this exquisitely dressed young man striding about the stage in a series of figure eights, one cannot help but join in the general enthusiasm.

As the Life Guardsman, she has achieved another triumph. When she swaggers on with open shirt, riding breeches, and dangling bridle, prepared for stable work, many an ex-soldier will be able to criticise her detail. Yet she triumphs in the reality. Best of all is the hurried transformation that takes place when she assumes the gaudy red coat and plumed helmet. She sings, a typical cockney melody, so enticing after a plethora of jazz:

"Everything is lovely in the Life Guards,
Look at the life we lead."

And the audience joins in the chorus. It is the privilege all audiences pay to a favourite.

"But I expect South Africans will want to hear me in several old songs," Hetty King said to me. "You can tell them that I am bringing several old favourites with me, as well as the new ones."

W. J. MAKIN.

"The King on Main Street"

comes to the Carlton Bioscope, Johannesburg, on May 23rd, 24th and 25th.

Adolphe Menjou as the handsome, heart-breaking King.

The King wasn't in the counting room, counting out his money; he was in America frollicking and calling cuties "honey."

MILKA & VELMA SUCHARD'S CHOCOLATE

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" I've lost my hat."

" Teddie " (Percy Hutchison) loses his hat out of the carriage window in " The Ghost Train."

[*Photo: African Film Productions, Ltd.*

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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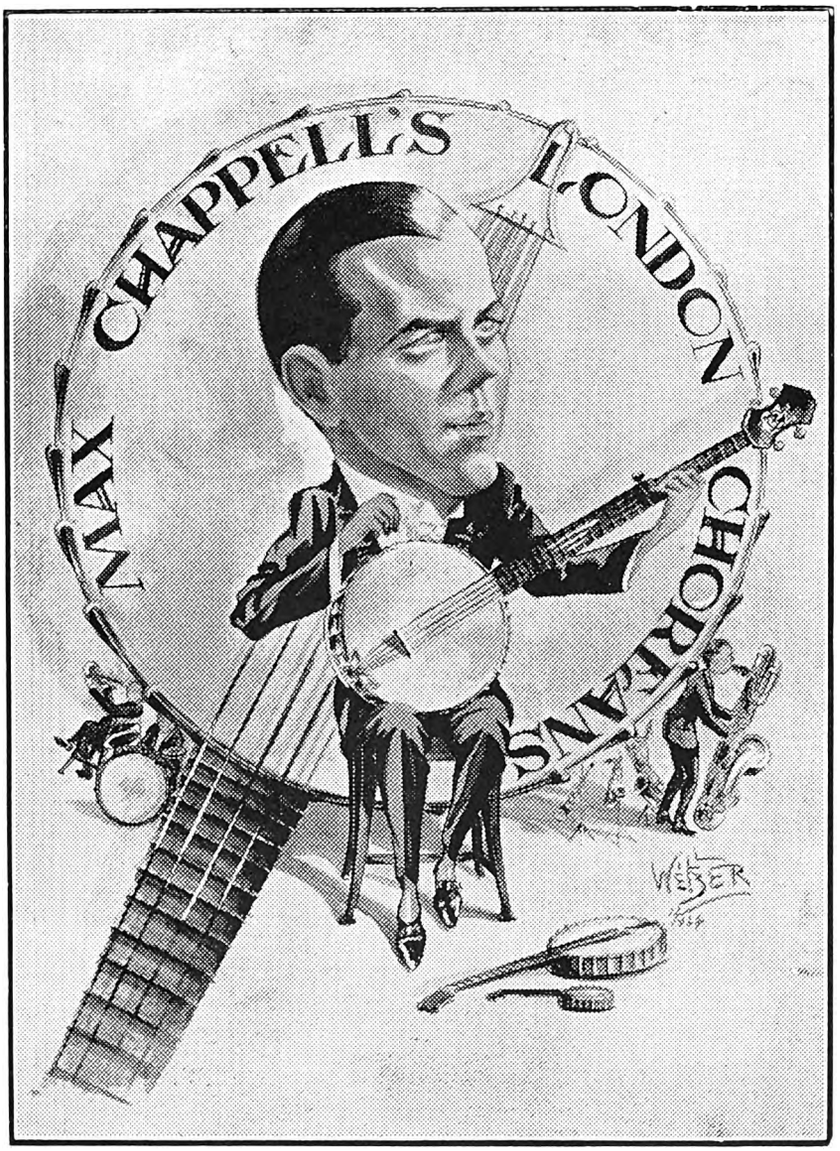

This picture tells its own story. *Turn to page 10 and see.*

Lulu and Clay will appear at the Empire, Johannesburg, on May 23rd.

DOROTHY VERNON OF "HADDON HALL."

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Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING MAY 23RD, 1927.

Tivoli, Capetown.—(Opening Wednesday, May 25th.) Choreans Band, Lee Sisters, Sinclaris and Dalva, Pasqui and Peru, Kiraku Brothers, Hastings and Adair.

Empire, Johannesburg.—Daisy Dormer, George Jackley, Marie Kendall, Pat and Terry Kendall, Rupert Hazell, Nat and Joy, Lulu and Clay, Fay Paulette and Co.

Orpheum, Johannesburg.—Charon and Leacey, Walter Sayton and Partner.

Grand, Pretoria.—Rudarni and Carlton.

Criterion, Benoni.—Geddes Brothers, Desi Desiderati.

Vaudette, East London.—(Opening 24th.) De Biere and Co., Russo and Bradford.

Criterion, Durban.—Robinson and Macken, Hetty King, Monroe Brothers.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday.) Sammy Shields, Taylor and Summers.

Vaudette, Kimberley.—(Thursday, Friday, Saturday.) Sammy Shields, Taylor and Summers.

Vaudette, Krugersdorp.—(Monday and Tuesday.) Major and Henley.

Palace, Vogelfontein.—(Wednesday and Thursday.) Major and Henley.

Empire, Brakpan.—(Friday and Saturday.) Major and Henley.

Apollo, Germiston.—Les Three Elysees.

His Majesty's Theatre, Johannesburg.—Percy Hutchison in "The Ghost Train."

Opera House, Capetown.—Arthur Bourchier will play "Treasure Island."

Guy Bates Post Co.—Gwelo, May 22nd.
Que-Que, May 24th.
Royalty Theatre, Gatooma, May 25th.

Royal Welsh Male Choir.—Town Hall, Ficksburg, May 23rd.
Town Hall, Harrismith, 24th.
Town Hall, Ladysmith, 25th.
Town Hall, Newcastle, 26th.
Palace Bio, Standerton, 27th.

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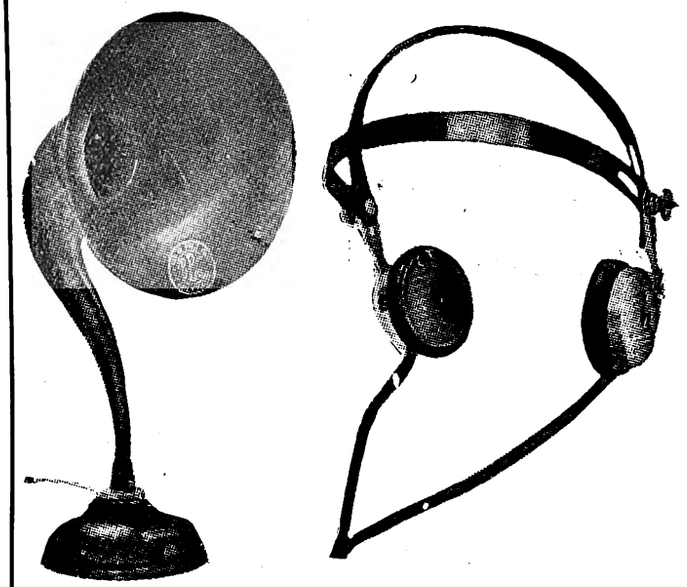

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Harry Dalva, of Sinclaris and Dalva, open at the Tivoli, Capetown, on May 25th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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The story, of course, is this—that Max Chappel and his band are touring Africa and will be at the Tivoli, Capetown, on May 25th. Friend Gillis, of course, goes with them.

"Sporting Life" is a very powerful film and will be shown at the Orpheum, Johannesburg, on May 23rd. What a grand old melodrama this is! With gorgeous Paris gowns—England's finest horses in the world's greatest horse race—thrilling prize fights—theatre life and smart night clubs—and a love story that will keep you breathless throughout. It's the year's greatest thrill.

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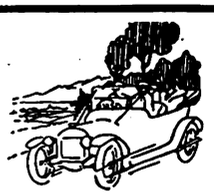
All the Year Round



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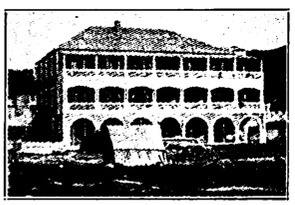

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The shadow on the window.

RED DAISY TEA IS THE BEST—TRY IT.

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A Kookooburra Audience.

Under contract to the African Theatres, Ltd., Will Hastings and Peggy Adair have arrived from Australia in order to play the vaudeville tour in this country, and open at the Tivoli, Capetown, on May 25th. They present a smart turn of blended humour, dancing and music when on the stage.

It is their first visit to South Africa, although, in their own country, Australia, they have made some very comprehensive tours. Mr. Hastings, in stating that he and his partner had played every hall of note in the Antipodes, also added that in the span of years that their act had been in existence they had had some strenuous times whilst performing up-country.

On one occasion, whilst running his own combination, the party lost its way and finally got "bushed" with the giving out of the petrol. To add to their discomfort, a number of kookooburras gathered in the vicinity, and these "laughing jackasses," as they are more commonly termed, screamed at them with demonical mirth.

Not to be out-done, Will Hastings replied with a selection on the cornet. This only met with approval, so the comedian then switched to the one-string fiddle—also without avail. Finally, a hunting chorus on the post-horn was needed to rout the laughing concourse. "The only time I ever wanted to stop an audience from laughing," said Mr. Hastings.

Peggy Adair is of dainty build and deportment, and in song and dance acts as an excellent contrast to her rotund partner.

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JOHANNESBURG.

Sammy Shields, whom you see here, has a most interesting bat. It is covered with signatures of all the most famous people. A first-class sport, Sammy will appear at the Vaudette, Bloemfontein, on May 23rd, 24th and 25th, and at the Vaudette, Kimberley, on May 26th, 27th and 28th.

[*Photo: Jane Plotz.*

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Willy Woltard.

Could Mr. Woltard but prove that his "Fun in a Hat Shop" was about a hundred years old, one of the mysteries of the English language would be cleared. While texicographers are vainly trying to explain whence Thackeray got the phrase, "mad as a hatter," a music hall turn demonstrates that hatters have every excuse for going mad.

In Lewis Carroll's pages, "Alice" sees merely the effects. In "Fun in a Hat Shop," Willy experiences the causes. It is the hour, apparently, when the doors are closed and there are no customers to try on these things that gape insatiably for heads. Instead of rushing away from temptation, Willy lingers behind to brush hatfuls of dust from the show cases painted on the backcloth. Before the task is done, it is too late to escape. Scratching the top of his bowler in perplexity, he contemplates rows and rows of toppers and trilbys. In a frenzy he swirls three round and round so that each rests for a moment on his head before completing the circle. He flings one in the air, hoping it will come down on his head. Because it won't he thrashes it—and all the others immediately fly from their stands in terror.

There is a treatise here on the futility of human endeavour, for to Willy Woltard life is expressed in terms of hats, just as it is expressed in terms of musical instruments to Grock, of bicycles to Joe Jackson, and of raw comestibles to the clown of the harlequinade.

The real hero of the Coliseum bill a few weeks ago was not Diaghileff, but Willie Woltard, whose "Fun in a Hat Shop" had to start while the audience was still raising Cain because Nemtchinova and Sokolova had not taken single calls.

It was a tussle 'twixt the house and the comedian. He won.

At first he quietly dusted the entirely fictitious shelves of his shop. Then he calmly juggled. Little by little he commanded attention. Then he caught us napping with a spoof trick.

After that even the fashionable ladies stopped seeing to their wraps and decided to stop till the end of the show.

Willy Woltard is the Hat King. His first stuff is broad comedy absurdity which is followed by a meat-dish juggle. For a nervous debacle he shies the object with tremendous force against a chair, but since the chair has a rubber bottom the plate returns to the comedian with a graceful sweep, which he continues, in a gesture of acknowledgment, to the audience. That Woltard is as quick with his mouth as he is with his hands becomes apparent when, during the old trick of keeping four apples revolving in the air, he gradually eats them down to three and a pip, and then continues the act with the pip instead of with the apple. Clever and alert, Woltard eventually bows himself out, an assured favourite.

L'Homme Aux Chapeau Eccentricities in a Hat Shop.

Scene: A hat shop. Hats and hat-boxes everywhere—hats of all shapes, sorts and sizes, glossy top-hats, opera hats, coachmen's hats with cockades, beavers, bowlers, Homburgs, trilby's straw-hats, tweed trilbys and caps, all displayed on stands and shelves. A counter, a looking-glass and chairs for customers.

Enter the proprietor—Willie Woltard—O'Original Woltard, attired *a la* Charles Chaplin. Woltard does not attempt to sell hats; but he amuses himself—and you—by manipulating them in an extraordinary fashion, first singly, then in pairs, and afterwards in triplets: and while he juggles with them he performs amazing acrobatics.

Woltard is very comical; his act is comical; and his final stunt is more comical still. You like good comedy? Good! Come and see Woltard—he arrives soon—and laugh.

Dancing "The Black Bottom."

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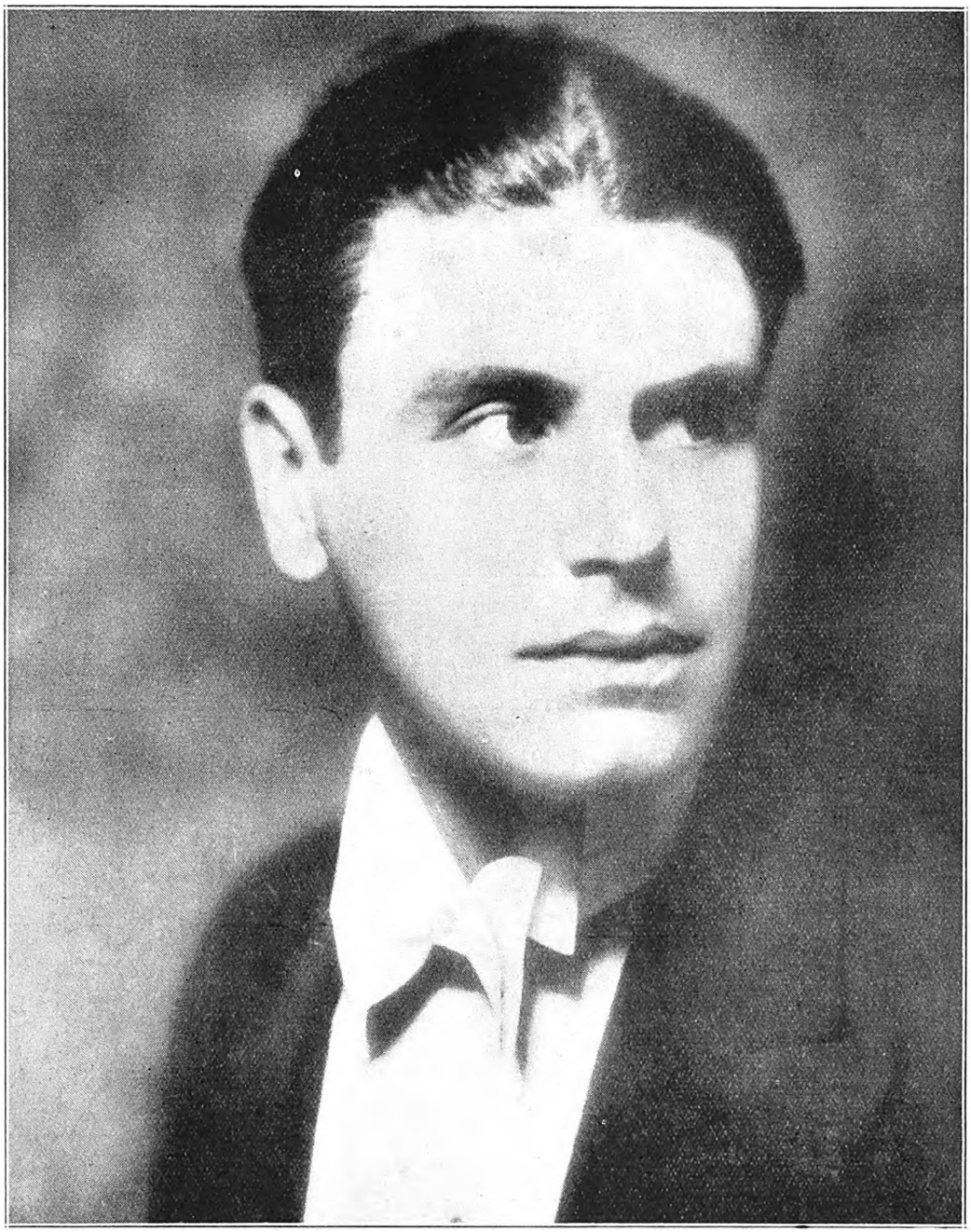

Terry Kendall, the handsome son of our Marie, makes the ladies' hearts flutter when he dances with his sister, Pat. Brother and sister are appearing at the Empire, Johannesburg, with conspicuous success.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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William Haines and Sally O'Neil being held up by Harry Carey.

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A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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George Jackley

At the Empire, Johannesburg.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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Scenes from "THE GHOST TRAIN" which is now being staged at His Majesty's Theatre, Johannesburg, by the Percy Hutchison Company.

"So, there you are!"
The "silly ass" (Percy Hutchison) arrives in the haunted waiting room.
[*Flashlight photo, African Film Productions, Ltd.*

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Wireless NEWS

Broadcasting.

Relays.

The first of the Johannesburg Symphony Orchestra concerts was held at the Orpheum Theatre on Sunday evening, May 15th. This concert was relayed with outstanding success. Mr. Lyell Tayler, of Durban, conducted, and the full programme " came through " with perfect clarity. We appreciate the many complimentary messages which have been received with regard to this relay.

On Saturday evening last, the return fight between George Cook, champion of Australia, and Johnny Squires, champion of South Africa, was relayed from the Town Hall. This was probably the most outstanding boxing match which has taken place for a long time, and there was a packed house to see the contest. The fight was relayed by Mr. W. D. Powell in a most interesting manner. Many of our listeners have told us that the word picture was so good that they could clearly follow every point of the match.

It may be of interest to our listeners to describe briefly the manner in which these relays are conducted. In the control room of the new studio we have a fifty-line switchboard with telephone connection to all the places of amusement in Johannesburg. This provides a telephone line from our control room to the microphone installed in a convenient place in the theatre, according to the peculiar acoustics of each building. As required, the control engineer connects the particular telephone line to be used, and the microphone at the theatre is put into operation by a specially devised switch. The microphone itself is attached to a permanent amplifying panel so that the music or speech is received at the control room in sufficient volume for clear transmission. In the case of churches from which services are relayed at infrequent intervals, we have no permanent installation at the church. A telephone line remains connected through to the control room, and when the service is to be broadcast a microphone and small amplifying gear is temporarily installed near the pulpit. In some places we have had to use makeshift amplifying gear, pending the arrival from England of microphones of the " capacity type," which embody in one small panel the microphone and amplifier complete.

Programmes.

Up to the present our programmes have been largely confined to entertainment. Broadcasting should be more than entertaining. It is a service which, properly arranged, can be of great material benefit to the listeners, and we feel that up to the present sufficient use has not been made of the facilities available. For instance, although there is broadcast every afternoon the latest reports of the produce, grain, and livestock and other markets, there is much more which can be done to help the farmer. We have now under discussion with the Department of Agriculture the broadcasting of talks at a suitable hour on certain evenings, these talks to be arranged by experts of the Department of Agriculture on their own particular subjects. The talks will be given in English and Afrikaans, and be arranged to suit the farming activities of different seasons of the year. Bearing in mind the probability of the linking up of all broadcasting stations at an early date, it should be possible for farmers in all parts of South Africa to hear these talks simultaneously. We realise that during the summer months it is frequently difficult for people distant from the station to hear our transmission satisfactorily in the early evening. This handicap, however, will be relieved, if not eliminated altogether, when the high-powered station is erected in Johannesburg and relay stations provided at Bloemfontein and elsewhere. Furthermore, the project to broadcast simultaneously on the present and on short waves will greatly assist those living at a distance to pick up the programmes with more volume.

Another way in which broadcasting could be of service is to install receiving sets in country schools and to transmit from the broadcasting station educational talks at convenient hours by experts. We expect the Education Department to work out the details to fit in with the school curriculum. The talks will, of course, be given in both languages.

Listeners Licences.

The reopening of broadcasting in Johannesburg, and the attention which has been drawn to the licence fees payable, has brought forth enquiries from listeners regarding the unexpired portion of licences issued by the old company. For general information we desire to state that the African Broadcasting Company, Ltd., has taken over the licences of the old company, which will be valid without further payment for twelve months from the original date of issue. Similarly, the instalments payable to the old company should now be remitted to the African Broadcasting Co., Ltd. Advices have been sent out from the offices of the Postmaster-General to all listeners whose licences are due for renewal. These advices show the amount payable, and credit is allowed for the unexpired portion of the contract fee paid prior to the reduction in licence fees in May, 1926.

The Cape Peninsula Broadcasting Association, Limited.

A " Tuning Note " is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

MONDAY, MAY 23rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of *Cape Times*).
Musical Items, " Columbia " Records used.

1.20 **Relay of Lunch-Hour Concert** by **Capetown Orchestra** (from City Hall).

1.45 Close down.

AFTERNOON SESSION.

4.30 **" His Master's Voice " Recital,** only " H.M.V." Records used.

FLEET FOOT SHOES Wear Better!

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5.2 **Special Hour of Music,** with notes.
" Quartet in G Major " ... ... Hadyn.
(" H.M.V." electrical recording.)
5.25 (approx.) **Birthday Greetings.**
" Symphony in B Minor " ... ... Schubert.
(" Columbia " electrical recording.)
6.0 Close down.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather report and forecast.**
8.5 **Songs, Duets and Novelty Items,** by **Mabel Leverson** and **Belle Pinn.**
'Cello solos, Mrs. Geoffrey Miller.
Songs, Jan Feemstra.
9.0 **News Service** (English).
9.5 **Organ Recital,** by **Mr. A. P. Abbott.**
9.30 **Relay from Fletcher & Cartwright's,** featuring **" Split-Sentence."** Announcing Leader of Orchestra, **Maurice Lando.**
10.0 **Time Signal.**
News Service (Afrikaans).
Close down.

TUESDAY, MAY 24th, 1927.
EMPIRE DAY.

NO LUNCH-HOUR SESSION.
NO AFTERNOON SESSION.

EVENING SESSION.

8.0 **Time Signal. Weather report and forecast.**
8.15 **Special Empire Day Concert,** by **Capetown Orchestra.**
Conductor, **W. J. Pickerill.**
(Details will be announced.)
9.0 (approx.) **News Service** (English).
10.0 **Time Signal.**
News Service (Afrikaans).

WEDNESDAY, MAY 25th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of *Cape Times*).
1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**
5.2 **Afternoon Topics.** Glimpses from the travels of **W. Beebe,** the New York Zoological Research Director.
5.20 **Scholars' Half-Hour:** Musical Chat, by **Mr. J. Cohen.**
6.0 Close down.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather report and forecast.**
8.15 **Farewell to Leslie Heward.** Special concert, relayed from City Hall.
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).

THURSDAY, MAY 26th, 1927.
ASCENSION DAY.

NO LUNCH-HOUR SESSION.
NO AFTERNOON SESSION.

EVENING SESSION.

8.0 **Time Signal. Weather report and forecast.**
8.15 **Classical Concert, Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from the City Hall.)
Overture: " Faust " ... ... Wagner.
Violin Concerto: " Symphony Espagnol " ... ... Lalo.
9.0 **News Service** (English).
9.15 " Symphony No. 5 " ... ... Beethoven.
Overture: " Magic Flute " ... ... Mozart
10.0 **News Service** (Afrikaans).
10.5 **Relay from Waldorf Cafe.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, MAY 27th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items, " Columbia " Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **" His Master's Voice " Recital,** only " H.M.V." Records used.
5.2 **Short Story Afternoon. " The Blind Spot,"** by **Laurence Green,** of the *Cape Argus.*
5.20 **Children's Hour.** Stories and music for the tiny ones, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).
8.0 **Time Signal.** Weather report and forecast.
8.5 **Request Records.**
8.30 **Dance Music,** by **Baker's Big Six.** (Relayed by permission from Queen's Hotel, Sea Point.)
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, MAY 28th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items, " Columbia " Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour. " The Family entertain one another."**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather report and forecast.**

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8.15 **Popular Programme, Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from City Hall.)

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).
Relay from Fletcher and Cartwright's Orchestra. Leader, **Maurice Lando.**

10.30 Close down.

SUNDAY, MAY 29th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 **Die diens sal uitgesaai word vanuit die Groote Kerk,** Adderley Straat.

8.30 **Programme of Orchestral Music,** by **Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from City Hall.)

African Broadcasting Company, Limited.

Announcer ... ... **Mr. Lago Clifford.**
Musical Director ... ... **Mr. J. Schulman.**

PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 23rd.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

Time Signal: Broadcast at 1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Sunday and Tuesday: Music by **"JB" Studio Orchestra.**

12.30—1.20 p.m. Tuesdays: Music by **"JB" Studio Orchestra.**

1.20—1.50 p.m. Tuesday: Organ Recital by **Mr. John Connell, F.R.C.O.,** City Organist, relayed from City Hall by permission of City Council.

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. Monday, Tuesday, Wednesday, Saturday: Children's Session (arranged by **Aunt Carrie**).

5.0 p.m. Thursday and Friday: Children's Hour (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

MONDAY, MAY 23rd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "South Africa to Europe, via the East Coast," No. 4: "Egypt to Naples. Naples and its surroundings, Vesuvius, Sorrento, Pompeii, Capri, Poyznoli; galleries, buildings, etc." A Travelogue by **Mr. J. B. Drake, M.A.**
3. **"JB" Studio Orchestra.**
4. Mezzo-Contralto:
   (a) "O That It Were So" ... ... Frank Bridge.
   (b) "By the Waters of Minnetonka" ... Lieurance.
   (Violin Obligato by **Mr. J. Schulman.**)
   Miss Sair Rosen.
   (Accompanist: **Miss Florence Montgomery.**)
5. **"JB" Studio Orchestra.**
6. **Daisy Dormer,** Comedienne, relayed from Empire Theatre.
7. **"JB" Studio Orchestra.**
8. **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
9. Flute Solos:
   (a) "Valse Gracieuse" ... ... German.
   (b) "Papillon" ... ... Kohler.
   Mr. Harry Gardner.
10. **"JB" Studio Orchestra.**
11. Mezzo-Contralto:
   (a) "My Lord, What a Morning" ... ... Burleigh.
   (Negro Spiritual.)
   (b) "Hindoo Song" ... ... Rimsky Korsakow.
   (Violin Obligato: **Mr. J. Schulman.**)
   (c) "Love is the Wind" ... ... MacFadyen.
   Miss Sair Rosen.
   (Accompanist: **Miss Florence Montgomery.**)
12. **The St. James' Orchestra,** relayed from St. James' Restaurant.
13. **"JB" Studio Orchestra.**
14. **Rupert Hazell,** Entertainer, relayed from Empire Theatre.
15. **"JB" Studio Orchestra.**

11.0 p.m. Close down.

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TUESDAY, MAY 24th, 1927 (Empire Day).

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Weekly Book Talk by **Mr. P. R. Davis,** Hon. Secretary, Johannesburg Book Club: "The Autobiography of Kingsley Fairbridge."
3. Clarinet Solo: "Ernani Involarni" ... ... Verdi.
   Mr. G. E. Spencer.
4. **"JB" Studio Orchestra.**
5. Bass:
   (a) "There's a Land" ... ... Allitsen.
   (b) "The Old English Gentleman" ... ... Charles H. Purday.
   Mr. A. W. Hutchings.
6. **"JB" Studio Orchestra.**
7. **George Jackley,** the Indignant Comedian, relayed from Empire Theatre.
8. **"JB" Studio Orchestra.**
9. **The "JB" Announcer.**
10. **"JB" Studio Orchestra.**
11. **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
12. Bass:
    (a) "King Charles" ... ... M. V. White.
    (b) "The Bandolero" ... ... Leslie Stuart.
    Mr. A. W. Hutchings.
13. **"JB" Studio Orchestra.**
14. **The St. James' Orchestra,** relayed from St. James' Restaurant.
15. **"JB" Studio Orchestra.**
16. **Nat and Joy,** Refined Entertainers, relayed from Empire Theatre.
17. **"JB" Studio Orchestra.**

11.0 p.m. Close down.

WEDNESDAY, MAY 25th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Contralto:
   (a) "Sink Red Sun" ... ... Teresa del Riego.
   (b) Salaam" ... ... Agnes Mary Lang.
   Miss Alice Saltmarsh (Mrs. McElroy).
3. **"JB" Studio Orchestra.**
4. **Banjo Soli.**
5. **"JB" Studio Orchestra.**
6. **Charon and Leacey,** Light Vocalists, relayed from Orpheum Theatre.
7. **"JB" Studio Orchestra.**
8. Contralto:
   (a) "Indian Love Call" (Rose Marie) ... Friml.
   (b) "My Prayer" ... ... W. H. Squire.
   Miss Alice Saltmarsh (Mrs. McElroy).
9. **The St. James' Orchestra,** relayed from St. James' Restaurant.
10. **Banjo Soli.**
11. **"JB" Studio Orchestra.**
12. **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
13. **"JB" Studio Orchestra.**
14. **Marie Kendall,** Character Comedienne, relayed from Empire Theatre.
15. **"JB" Studio Orchestra.**

11.0 p.m. Close down.

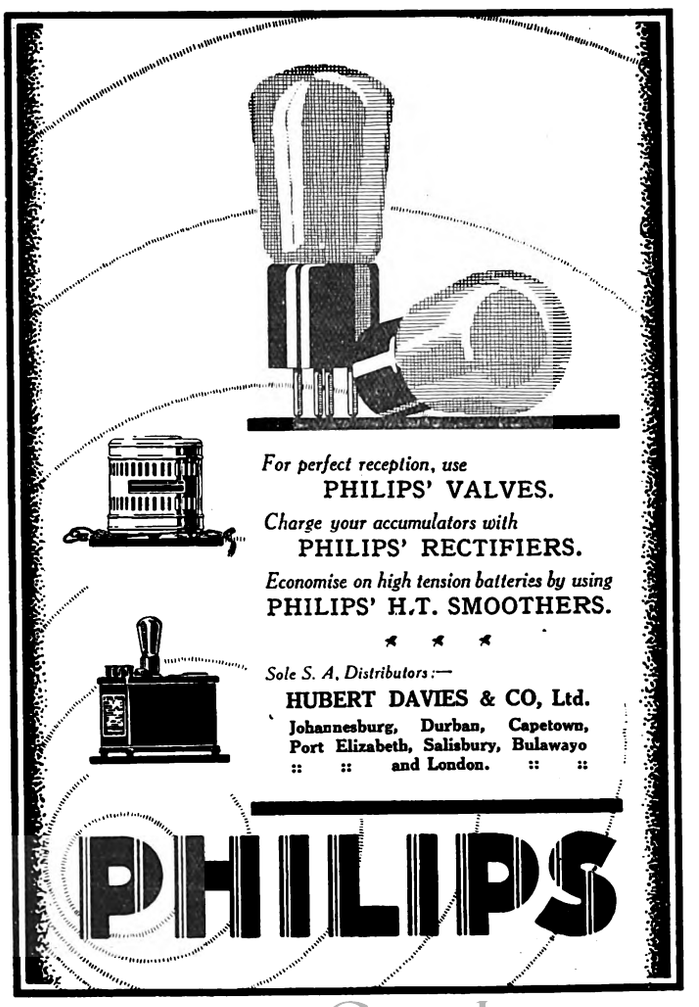
THURSDAY, MAY 26th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. **"JB" Studio Orchestra.**
3. Soprano:
   Miss Peggy Cook (Mrs. de Guigne).
4. **"JB" Studio Orchestra.**
5. Talk on Music by **Professor P. R. Kirby, M.A., F.R.C.M.:**—"Highbrow Jazz."
6. **"JB" Studio Orchestra.**
7. **Rupert Hazell,** Entertainer, relayed from Empire Theatre.
8. Afrikaans Recitations by **Mr. I. J. van der Walt.**
9. Soprano:
   Miss Peggy Cook (Mrs. de Guigne).
10. **"JB" Studio Orchestra.**
11. **Nat and Joy,** Refined Entertainers, relayed from Empire Theatre.
12. **"JB" Studio Orchestra.**
13. **The St. James' Orchestra,** relayed from St. James' Restaurant.
14. **"JB" Studio Orchestra.**
15. **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
16. **"JB" Studio Orchestra.**

11.0 p.m. Close down.

Continued on Page 23.



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PARIS FASHIONS.

APRIL 30TH.

Those enthusiasts for economy who saw in the universal sway of the little *cloche* hopeful signs of a future uniformity that should rival that of the male "bowler" were foredoomed to well-merited disappointment. Hats this year have regained all their old "freedom of action," and are as devoted as ever to the expressing of their wearers' individualities. Which is not, of course, to say that there are not certain definite and well-marked directions along which this freedom follows. Thus, practically all the hats seen at Longchamps during the Easter holidays had some suggestion of the helmet or the crown. Most of them, that is to say, were brimless, and rose up high over the forehead, some having horseshoe-shaped haloes of material over the head from ear to ear.

Rumour has been busy with the lower crown for some time past, but lower crowns demand brims, and brims for the moment are at a discount. This at least, was the moral to be drawn from one of those displays of Paris hats generally considered as heralding the new styles.

The Skull Cap.

Two or three weeks ago, the skull-cap was the basis of a number of new hats. This has now been modified—or, rather, exaggerated. It fits as closely round the head as a skull-cap, but if it terminates like the top of an egg it is higher, and sometimes it rises straight from the edge, broadening slightly as it goes. A good many hats of this kind are still made of felt, chiefly in the lighter shades, but sometimes also in black. Jade green is a favourite colour this season, as it can be worn successfully with the beige and pastel shades of the suits. A jade green felt hat fitted round the head and was rounded at the top, so that face and crown together were really rather like an Easter egg. A high fold of felt was set over the head from ear to ear and constituted the trimming. The crown was further varied by a piece of tucked silk let in in the middle front as elastic used to be let in to the side of a boot. The triangle of silk thus contrasted with the roundness of the hat.

Another pale green hat rose like a crown, only it was higher than the ordinary crown, and the back fell away to some extent. The width was pinched into two folds at the top of the front and a jewel was placed in the plain piece of felt between the two folds. This was worn with a light beige coat having a collar of blonde fox.

Dorothy Phillip, one of the best-dressed women on the screen.

Felt versus Straw.

Felt is sometimes combined with silk or braid, but is more often trimmed by stitching or by the insertion of other pieces of felt. Straw, on the other hand, may have no trimming but more straw, but it is also freely combined with grosgrain. The helmet-shaped hat carries out its resemblance to the tin hat of the *poilu* by exaggerating the extra piece of the middle of the back. This is sometimes made so conspicuous that it looks almost like a Roman helmet. Below the crest grosgrain ribbon may be laid on flat in scallops or in triangles, according to taste.

Most of the straw hats are in pale colours, and all shades of pink and beige are seen. The straw is exceedingly fine, sometimes as fine as such material as hopsack or even serge. This enables it to be gathered and tucked just as is stuff, and flowers can be made of it, which, although stiff, hardly suggest straw at all. Black straws are also used a good deal and for use with some dresses they have, of course, no equal. They are much worn with light suits and with black and white checks. Again, of a very fine weave and of very supple straw, they are trimmed with ribbons of faille, which are laid on flat to make a pattern over the crown. A very charming black hat was seen at Longchamps, shaped like a policeman's helmet, with a rather broader top and pulled down over one ear a little. This had a crest of faille from ear to ear, and the ribbon was also laid on flat over the front of the crown in a sort of angular curve that is known as Jazz.

Rainbows and Ribbons.

Colouring counts more than ever in hats, of which the chief feature continues to be their plainness. The yellow hat is rather to the fore. It may be of very fine straw or of georgette in strawcolour, generally stitched round and round with black. These yellow hats are neither more nor less than chimney-pots, with the tops dented in in the folds which have now become classic. A yellow georgette hat, worn with a black and white suit, had a black patent-leather band all round the edge of the crown, finished with a flat pink rose over one ear. On the whole, the brimless hat is most becoming when it grows broader at the top. In this case, the trimming is not round the head, but higher up, and it is a little conceit to combine two shades of the

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same colour in hat and trimming. A hat fitting closely round the head, and concealing the hair almost entirely, was of dark blue georgette, and it broadened out towards the top, ending in a sort of mound. Just below the edge of the top, and touching it in front was set a wreath of pale blue roses.

Ribbons trim countless hats, and generally in some jazz design. Black hats may have folded ribbon all up one side, and the fold's suggest a child's kindergarten pattern. This becomes conspicuous when the ribbon is in several of the new colour combinations of angles and stripes. It is bound round the crown, and stiff, straight pieces of ribbon are brought down over one ear rather as some feathers are treated. An attempt has been made to brim in little hats that are rather like "sailor," but they have not been successful, and all that has resulted from them is a hat in soft fine straw, with a broad brim that bends down in front and behind like the eighteenth-century picture hat. This has a plain ribbon round the crown, the tails of which hang down over the brim on one side or at the back.

Sports Hats.

For sports purposes the embroidered hat is very much in vogue. This is made of silk, wool, or felt and bright flowers are embroidered on it. Sometimes they are all in different colours, and the hat looks like a flower-garden, which nevertheless remains formal because of the stiffness of the flower-design. Sometimes felt is made to look like *broderie anglaise* by having its surface pierced with holes. This may also be really embroidered, but more often they are left unadorned. Velvet is used to edge brims and to trim crowns. A tiny edging of velvet softens the fine straws and crinolines, and enhances the colouring. Hats are made in black straws and in crinoline of a violet shade, sometimes in the beret shape. The small, turned down brim has the narrowest border of velvet. Brown hats are treated in the same way, and with blue eyes or brown the respective colourings in velvet go very well indeed. Pale hats are being made of georgette for Longchamps and for Deauville. Dead white looks very well in this becoming material, and pale sulphurs and even buttercup yellows give a cool, shady effect, which looks charming against the green of the racecourse or the brilliancy of the sea.

M.H.

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Continued from Page 21.

FRIDAY, MAY 27th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Play:
3. **"JB" Studio Orchestra.**
4. Baritone:
   (a) "The Fairy Painters" ... ... Drummond.
   (b) "The Old Church" ... ... Drummond.
   (c) "When Love Remembers" ... ... Drummond.
   (d) "Up the Hill in the Morning" ... Drummond.
   Mr. Arch. Lawson.
5. **"JB" Studio Orchestra.**
6. **George Jackley,** Indignant Comedian, relayed from Empire Theatre.
7. **"JB" Studio Orchestra.**
8. **Percy Hutchison and Company** in "The Ghost Train," relayed from His Majesty's Theatre.
9. **"JB" Studio Orchestra.**
10. Baritone:
    (a) "I Pitch My Lonely Caravan" ... ... Coates.
    (b) "Siciliana in C Minor" ... ... Mascagni.
    (c) "The Champion of the King" ... St. Quentin.
    Mr. Arch. Lawson.
11. **"JB" Studio Orchestra.**
12. **Charon and Leacey,** Light Vocalists, relayed from Orpheum Theatre.
13. **"JB" Studio Orchestra.**
14. **The St. James' Orchestra,** relayed from St. James' Restaurant.
15. **"JB" Studio Orchestra.**

11.0 p.m. Close down.

SATURDAY, MAY 28th, 1927.

EVENING PROGRAMME.

8.0 p.m. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency.
Announcements.
Bijou Orchestra, relayed from Bijou Theatre.

8.30 p.m. **Dance Programme,** relayed from St. James' Restaurant.

12.0 midnight. Close down.

SUNDAY, MAY 29th, 1927.

EVENING PROGRAMME.

7.30 p.m. **Relay of Service from Christ Church,** Church of England (Evangelical):—
Opening Hymn: "Approach, My Soul, the Mercy-seat."
Psalms: 142 and 143
Lesson: Joshua I.
Second Hymn: "Stand Up, Stand Up, for Jesus."
Sermon:
Text: "Be strong and of a good courage.
Have not I commanded thee?"
—Joshua I., 9.
By the **Rev. George C. Grubb, M.A.**
Benediction.
Voluntaries by **Mr. R. J. D. Browne.**

8.45 p.m. (approx.). **The Symphony Concert** will be relayed from the Orpheum Theatre.
Close down at conclusion of Concert.

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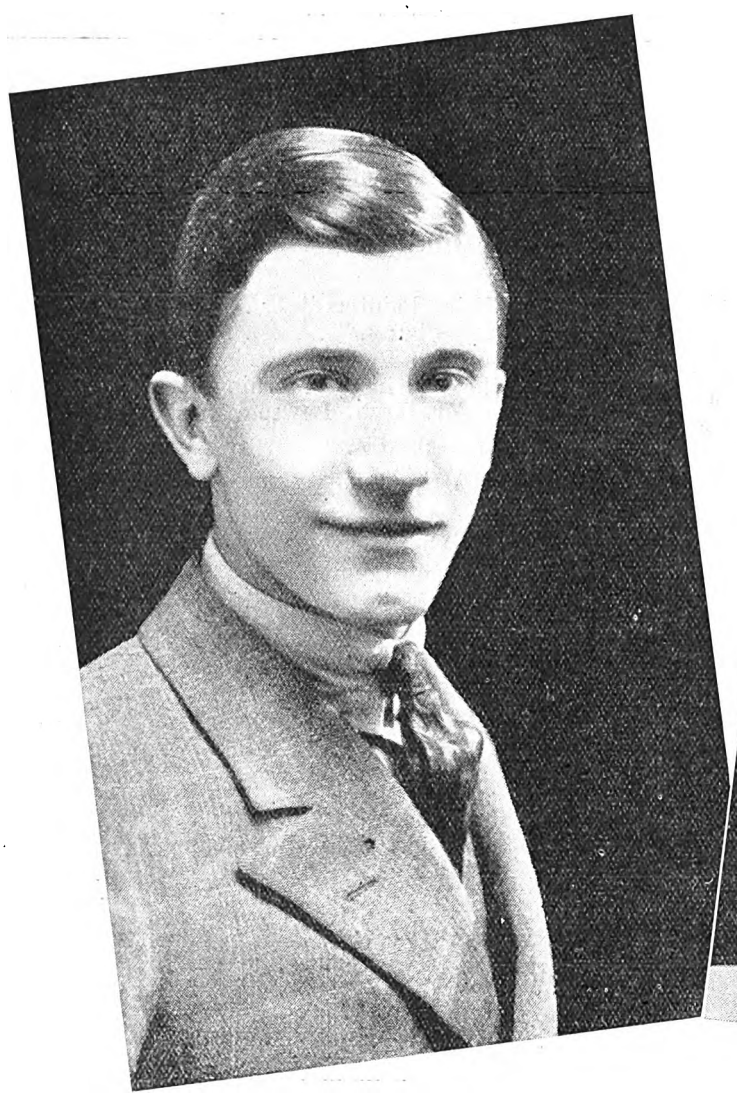

Nat and Joy, the children of George Jackley, are playing at the Empire, Johannesburg. If you want to learn how "The Black Bottom" should be danced, see them do it. You'll be thrilled.

Working out the plot, the thief finds a sudden objection lodged.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Bebe Daniels is a burglar! This, of course, is in "The Splendid Crime," which relates the trials and tribulations of a girl crook before and after she reforms, and comes to the Grand Bioscope, Capetown, on May 26th, 27th and 28th.

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April 30th.

Last night I went to the first production of the "Vagabond King," a musical play by eleven authors, composers and producers at the Winter Garden Theatre. It is the most romantic musical play that has been staged in London for years. It has colour, movement and beauty, and the singing in the chorus roused the audience to almost fierce enthusiasm.

Winnie Melville, in the leading part, received a perfect tornado of applause at her first appearance on the stage. Her brilliant singing, her charm and her beauty justified the cheers. At the end of Act II, she and her husband, Derek Oldham, who played opposite to her, had to take curtain after curtain before the audience would be satisfied. "The Song of the Vagabonds" was sung by a crowd of cut-throats with a fury that forced from the audience a thunder of clapping.

They acted the song,

They shouted it, and their well-chosen voices blended in perfect balance.

As for the "Vagabond King" itself, it is an excellent musical show. The authors have set to music the plot of "If I Were King," which was staged at the St. James' Theatre by Sir George Alexander many years ago.

It is the story of Francois Villon,

a cut-throat and ballad-monger, who became King of France for a day, saved the City of Paris from the armies of Burgundy, and wooed and won the fairest lady at the court.

Mark Lester.

Last night, Justin Huntly McCarthy, who wrote the first version of "If I Were King," watched the musical version from a box.

Derek Oldham, as "Villon," acted with vigour and conviction, and his duets with Winnie Melville were a delight.

Norah Blaney sang plaintively, and died convincingly, as the girl in the tavern who loved the poet, and Mark Lester made a very comic thief.

Another new play came to the Fortune Theatre.

This is the latest child of Fred Lonsdale's pen, and it is called "On Approval."

A wealthy and selfish widow decides to accept a proposal of marriage if her prospective husband will consent to live with her for a month on approval. The anxious suitor agrees, and the second act finds him and his friend, a rather stupid Duke, in the widow's Scottish home. There both the widow and the Duke, who is loved by a young heiress, make themselves intolerable, and are finally left alone and servantless, snowed up in the house.

The play is not exactly a farce, for the situations are not rollicking enough to call it that, but it is well constructed, and beautifully acted by Ellis Jeffreys, Edmond Breon, Ronald Squire and Valerie Taylor.

Expensive Seats.

I hear that the enormous sum of £3 3s. is to be charged for a stall seat on the first night of "White Birds," the revue of which I have already told you, and which will be produced very shortly at His Majesty's Theatre.

All these expensive seats have been sold, but the managers of the theatre have decided not to charge any higher prices for the pit or the gallery. The White Birds" burlesque of "The Constant Nymph," "The Gold Diggers" and "Broadway" will be called the "Constant Broadway Niggers."

It looks as if we are in for an excellent season of plays, and that we will have a good theatrical fare to offer the thousands of visitors who are already pouring into England.

Pamela Travers.

Phyllis Titmus and Denis Eadie in a scene from "The Joker," at the Comedy Theatre, London.

By permission the Theatre World.

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Ronald Squire, who plays a principal part in "On Approval" at the Fortune Theatre, London. It is the third Frederick Lonsdale comedy in which Mr. Squire has appeared.

Fay Compton, who plays the title role in "The Constant Wife" at the Strand Theatre, London.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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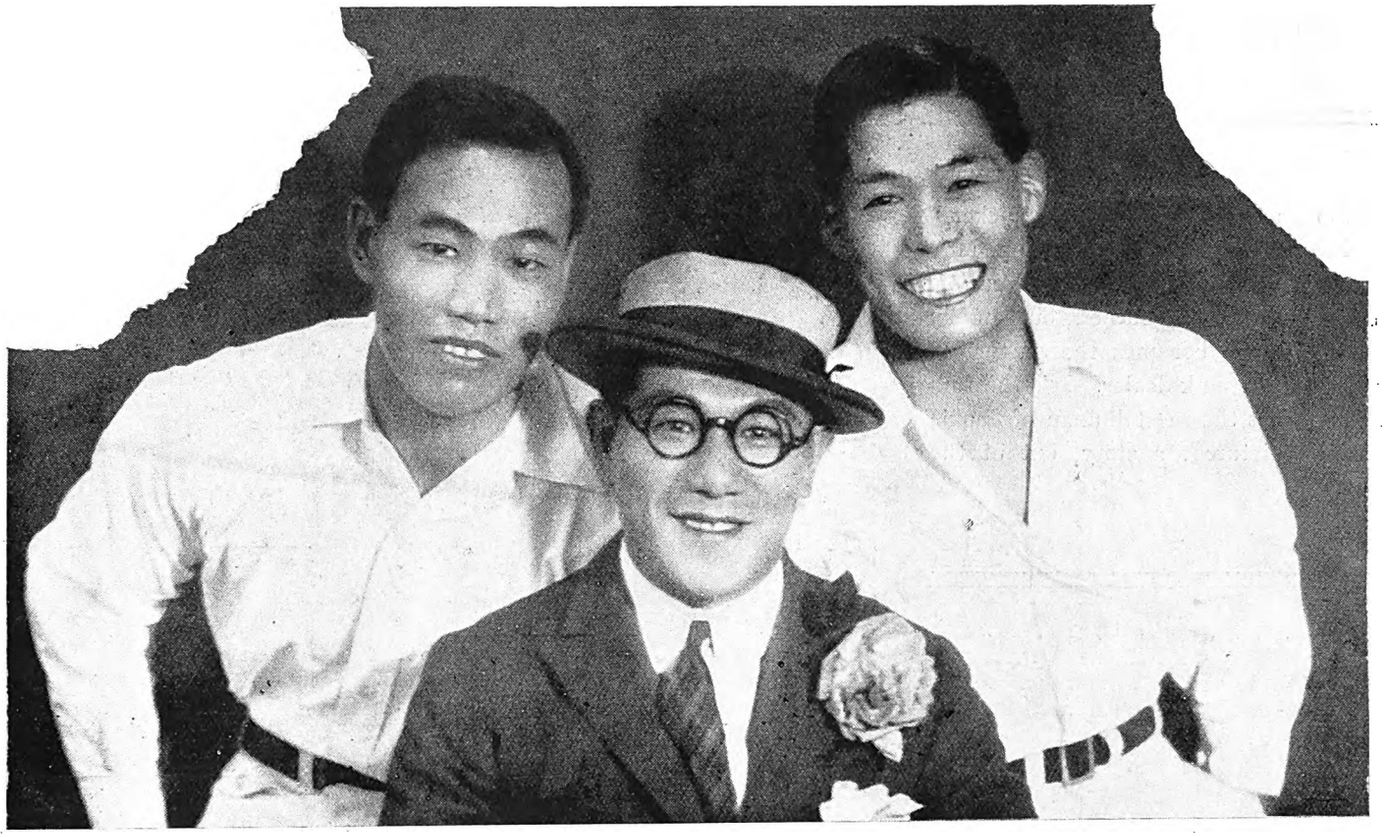

The Kiraku Brothers, the wonderful Japanese acrobats, who pay a return visit to the Tivoli, Capetown, on May 25th.

[*Photo: Jane Plotz.*

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Do go and see "The Ragpicker" at the Alhambra, Capetown, on May 22nd. Here's the story of a 10-year-old Irish-American kid burned out of an orphanage who becomes the partner of an old Jewish junk dealer. It's the funniest and yet the most human of Jackie Coogan's pictures; a story out of the heart.

On the Wagon.

Daisy Dorner, the Chic Comedienne, at the Empire, Johannesburg.

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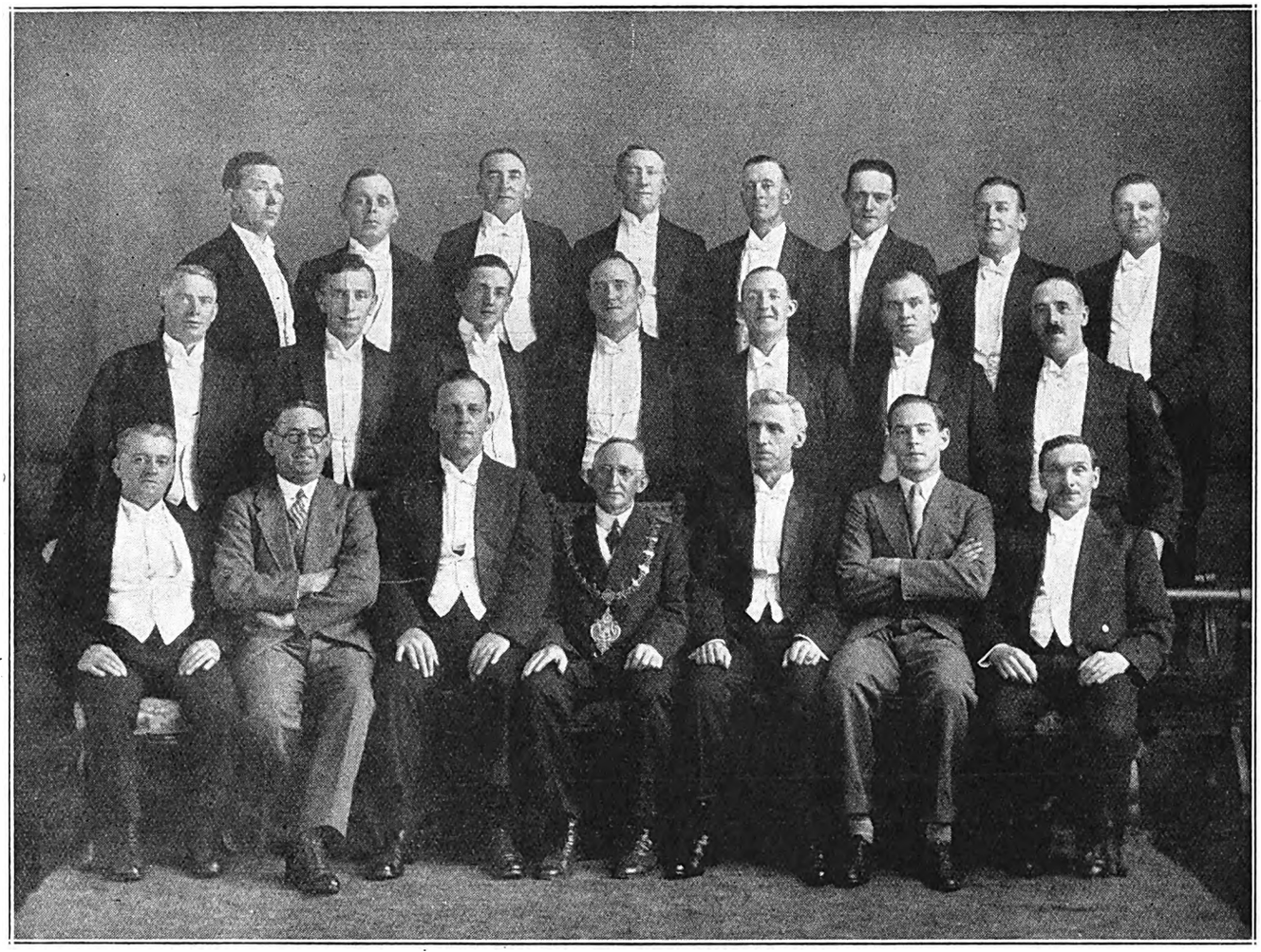
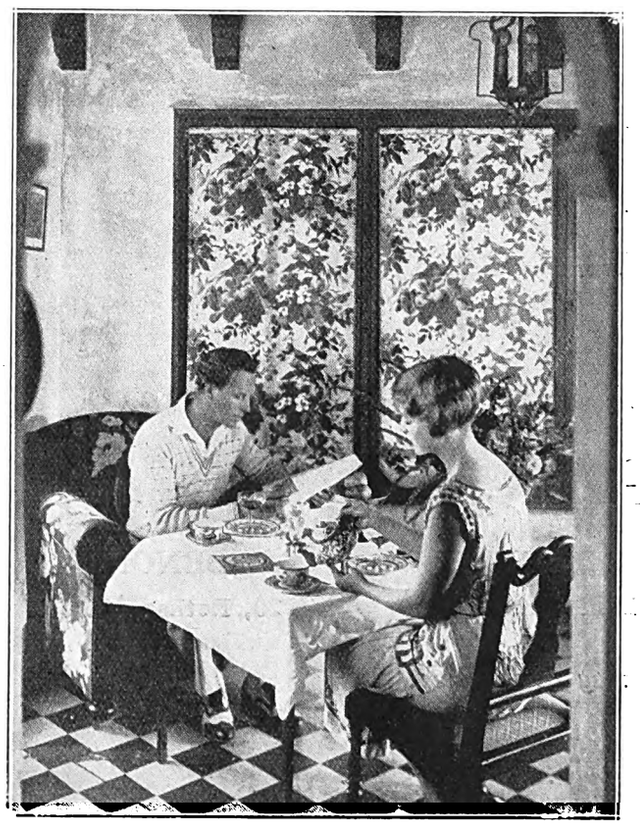


The Royal Male Welsh Choir, who are touring South Africa, photographed with the Mayor of Grahamstown, Councillor J. C. Rae.



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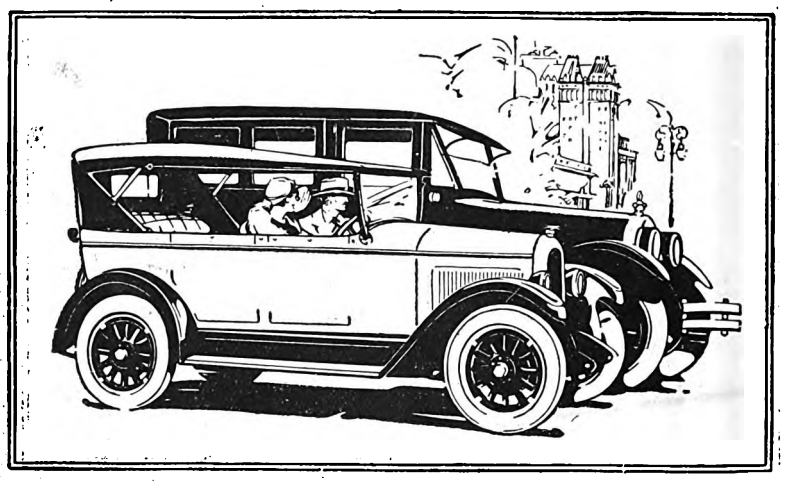

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Dear Radio Children,

Ever so many thanks for your nice letters telling me how much you enjoyed having a page of your very own. I *was* so glad to get them all.

Vera Swan asks me whether I would like her to come down to the studio and recite one day. "Uncle Joe" and I just love to hear how clever you all are, and we shall be ever so glad to see you, Vera—and to see any of you who come any afternoon at 5.15, and from next Monday, the 23rd, "Uncle Joe" asks me to say that on Thursday and Friday afternoons he is beginning at five o'clock, and I am starting the Children's Talks at 5.15 other days. So do come along and cheer up your poor old Uncle and Auntie, will you?

Have you ever heard how you get:—

MILK FROM A TREE?

No, it isn't the cocoanut palm tree I mean. There is a tree that grows in Venezuela which gives milk. It grows to a tremendouse height, and every morning the natives go out with their vessels to get the day's supply of milk from it. With their knives they make deep cuts in the tree, and the rich, creamy fluid flows out. Not only is it like cow's milk to look at, but clever men tell us that this vegetable liquid is quite as nourishing. The natives say the tree is a "cow-tree."

By the way, here are a few riddles. If you know any will you just write them down and send them to "Aunty Carrie" at "J.B," or, better still, come and say them yourself over the microphone. Now, here are *my* riddles:—

1. What relation is the poker to the fire?—A step farther (step-father).

2. Why are carpets curious things?—Because they are bought by the yard and worn out by the feet.

3. What is always behind time?—The back of a watch.

4. When is water liable to escape?—When it is only half-tide (tied).

5. What is the least valuable thing to have in your pocket?—A hole.

6. Suppose you saw a house on fire, what three authors would appropriately describe it?—Dickens! Howit (t) Burns.

7. What animal becomes larger by being cut shorter?—Fox beheaded becomes ox.

Here's a new trick for you. It is called:—

THE FLOATING EGG.

For this little trick you will require two tall glasses, two eggs, some water and some salt. Pour water into both glasses and into one of them, after the water has been put in, pour a strong solution of salt and water. You must be very careful to pour this gently so that it does not mix with the water, but lies on the top.

Now go to your friends and ask their attention. Take up one of the eggs and say, "I have here an egg, which, as you see, has peculiar floating properties." Here you place the egg in the salt, where it will remain floating.

John Haldane Mackenzie (aged 22 months) and his dog are both keen wireless "fans."

Then take the other egg and, laying it in the second glass, remark, "This one will sink to the bottom." Tell your audience that by rubbing the second egg against the first you can give to it the latter's floating properties. Mark the eggs to convince your friends that you do not change them. Rub the shells gently together, then place the second one in the salt. It will, of course, float. Unless your friends have seen the trick before, they won't be able to guess how it's done.

Now, very best love, children, from dear old "Uncle Joe" and from your affectionate

Aunty Carrie.

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Racing Notes.

By "Observer."

Final acceptances for the Derby and Oaks, to be run at Epsom on June 1st and 3rd, are due on Tuesday next, May 24th, in England.

The Eastern District Sporting Club are having a holiday race meeting on Tuesday next at Benoni, and the programme looks a promising one.

Trainer E. Ryan and Jockey W. Murphy, having completed the six months' term of their ban from racing, have been reinstated. Don't do it again, naughty boys!

Sir Abe Bailey left for England by last Friday's mail boat. Others to take their travelling kit with them were Messrs. W. G. Pegram, a steward of the South African Turf Club, and Charlie Madore, the latter well known in Durban racing circles and a prominent breeder of polled Angus cattle, those big, fat, black fellows we see at the shows.

A Strachan's term of a month's suspension, arising out of his riding of Illustrious in the Autumn Handicap, expired on Monday. It is said that this jockey, taking umbrage at some alleged remarks by Mr. Fred Murray after the race, is taking the case into the law courts.

The stewards of the Durban Turf Club have decided, and wisely, too, that in future only jockeys shall be allowed into the jockeys' room during the course of a day's racing. The only people the restriction will hit are those who had no right to be in the room, and were only there to carry to or obtain information from jockeys. And sometimes this was not in the best interests of owners and trainers.

Milnerton Turf Club are staging their big holiday meeting on Tuesday next, and their star attraction is the Ascot Cup, of a mile and a quarter, which carries a stake value of £1,000. If Hussein is thoroughly acclimatised and back to his best English form, he reads to be the best of the baker's dozen engaged. And Milnerton being his home course, he may justify expectations.

At Capetown, on Saturday, the apprentice, Harold Anschutz, rode four consecutive winners and was second in another race. And as the light-weight, G. Kenmuir, was on two other winners during the day, the riding honours were most unevenly divided. Kenmuir hails from the Rand, but Anschutz is a Capetown product, and for the past 20 years or so his family has supplied its full quota of jockeys for local meetings.

Adhering to the promise he made whilst in Johannesburg last December, Mr. S. B. Joel is on Friday shipping three more horses to South Africa, but up to the present it is not known whose colours they will carry. The three comprising the first shipment, Cross Bow, Glen Albyn and Crushed, are at present in George Weale's stable at Turffontein, and the probabilities are that the new arrivals will join them there.

Whilst riding the English filly, Spicilma, on the Turffontein track last week, E. Jacobie was thrown. The fall itself was not severe, but in regaining her legs, Spicilma trod on Jacobie, tearing some of the ligaments from the boy's ankle. All going well, Jacobie hopes to resume riding in about a week's time. The sooner the better, for just at present we can ill afford to lose the services of such a capable and well-behaved boy as Jacobie.

A few slight modifications have been made in the new Betting and Horse Racing Ordinance now before the Provincial Council, but these mainly concerned the welfare of Transvaal Tattersalls, which is a Government institution and a good revenue-earner for the Provincial Council. No such consideration is being shown to the newspapers, and unless clause 16 is amended the papers of this province will be allowed to publish no other betting than that supplied officially by Transvaal Tattersalls.

During the week J. Jamieson left for Durban to take over the training of Moosme and Full Dress for the July Handicap. Others in the team are the lesser lights, Brian Royal, Macrinus and Nathan, who will be useful assistants to the Handicap candidates. In the days of long ago, before the wrinkles became so accentuated, "Jimmy" Jamieson was a useful jockey, his successes including a Johannesburg Summer Handicap on Sir Caulin. He also rode Sir Daniel when that good horse dead-heated with Southern Star and Cynthia in a Merchants' Handicap at the 1908 Spring Meeting.

So far Full Dress, who was loaded up to the Plimsoll mark by the handicapper, is the only withdrawal from the Winter Handicap, to be run on May 31st. For the sake of discussion, the weights are appended herewith. The class engaged is up to the usual Winter standard. Should Jos. Simpson find himself short of pocket money about that time, the best of his pair, Francois and Cardinal's Hope, will be hard to beat. Hawk's Eye is another that reads well. Here are the weights:—Silver King, 9st.; Francois, 8st. 11lb.; Benedictine, 8st. 6lb.; Cardinal's Hope, 8st. 4lb.; Vitry, 8st.; Hawk's Eye, 7st. 13lb.; Bruyere, 7st. 10lb.; Cardinal's Guard, 7st. 10lb.; Prince Royal, 7st. 10lb.; Desert Gold, 7st. 9lb.; Channel Isle, 7st. 7lb.; View Holloa, 7st. 6lb.; Edible, 7st. 4lb.; Admiral, 6st. 13lb.; Lord Bronte, 6st. 11lb.; Satanic, 6st. 10lb.; Vesper Bells, 6st. 5lb.

A programme of seven events, two of them for the big horses, is being put forward at Saturday's meeting of the Pony and Galloway Club. The double being on the fourth and fifth races. The following may be worth following:—

1.10 p.m.—Maiden Handicap. One mile.
1, Bootmaker; 2, Svedsker; 3, Charivari.

2 p.m.—Pony Handicap (A). Six furlongs.
1, Pennant; 2, Mirabelle; 3, Chilly.

2.35 p.m.—Galloway Handicap (B). Five furlongs.
1, Sly Vixen; 2, Cherry Stick; 3, Rhona's Gift.

3.20 p.m.—Galloway Handicap (A). One mile.
1, Charlie's Bride; 2, Flossey; 3, Butterfly.

3.50 p.m.—Moderate Handicap. Six furlongs.
1, The Card; 2, Ring o' Roses; 3, Skinny Liz.

4.25 p.m.—Galloway Handicap (C). One mile.
1, Williano; 2, Stranded; 3, East Lynne.

5.0 p.m.—Pony Handicap (B). Seven furlongs.
1, Gotta Hope; 2, Kherida; 3, Bicto.

Secretary Tom Hewitt has nice holiday fare to set before his patrons on Tuesday next, when his club will hold their one holiday meeting of the year at Benoni. Eight events are down for decision, and the "get rich quicks" will find the double tote operating on the fourth and fifth races. The following should run well:—

12.0 noon.—Maiden Handicap. Five furlongs.
1, Money Spinner; 2, Track; 3, Undergraduate.

12.40 p.m.—Stewards' Handicap. Six furlongs.
1, Mr. A. H. Myers's elect; 2, Castille; 3, Happy Lass.

1.20 p.m.—Galloway Plate. Seven furlongs.
1, Aunt Micawber; 2, Bushey Park; 3, Juvenile.

2.0 p.m.—Boksburg Handicap (A). 1¼ miles.
1, Memoria; 2, Barretto; 3, Almeida.

2.45 p.m.—Boksburg Handicap (B). One mile.
1, The Chimes; 2, The Reveller; 3, Claudius II.

3.25 p.m.—Boksburg Handicap (D). Seven furlongs.
1, Winston; 2, Romany; 3, Shackle.

4.5 p.m.—Boksburg Handicap (C). Six furlongs.
1, Moonstone; 2, Saltaire; 3, Full Moon.

4.45 p.m.—Junior Galloway Plate. One mile.
1, Gabeon; 2, Williano; 3, Stranded.

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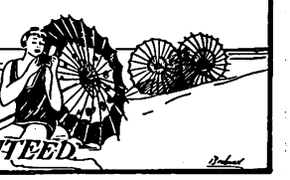

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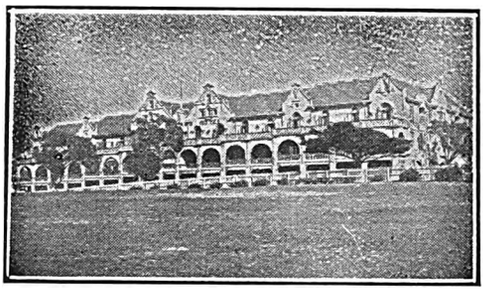

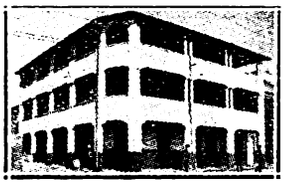

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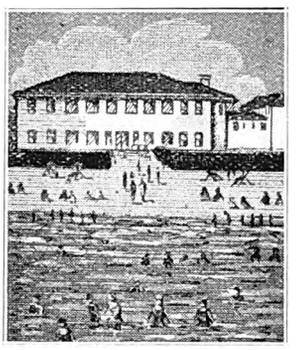

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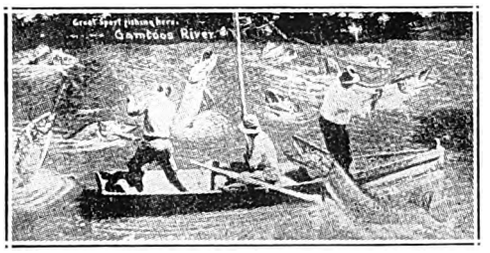

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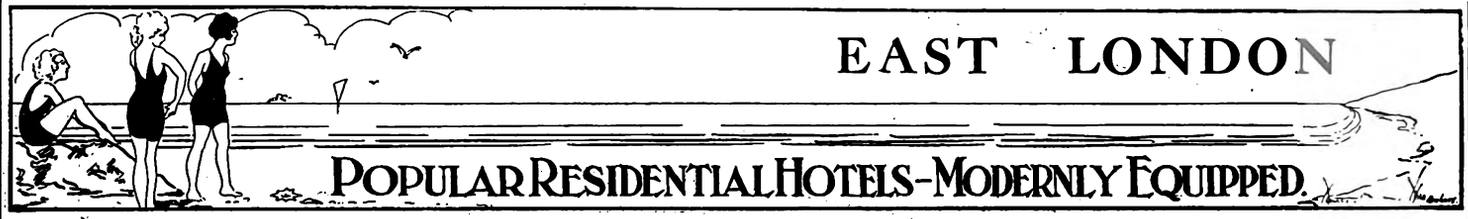

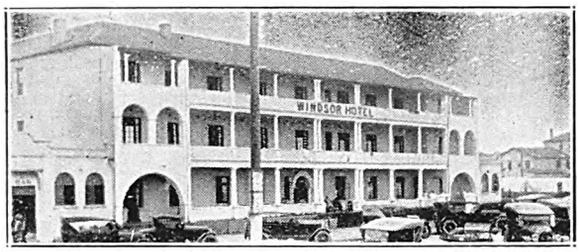

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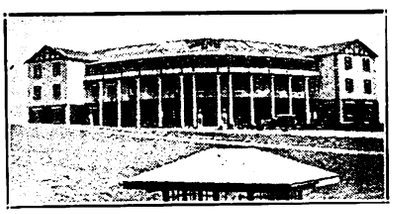

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STAGE, CINEMA *and* LISTENER-IN

VOL. XX. No. 617. WEDNESDAY, MAY 25TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

After having both scored a personal success at the Empire, Terry and Pat Kendall will appear at the Orpheum, Johannesburg, on May 30th.

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Stage, Cinema & Listener-In

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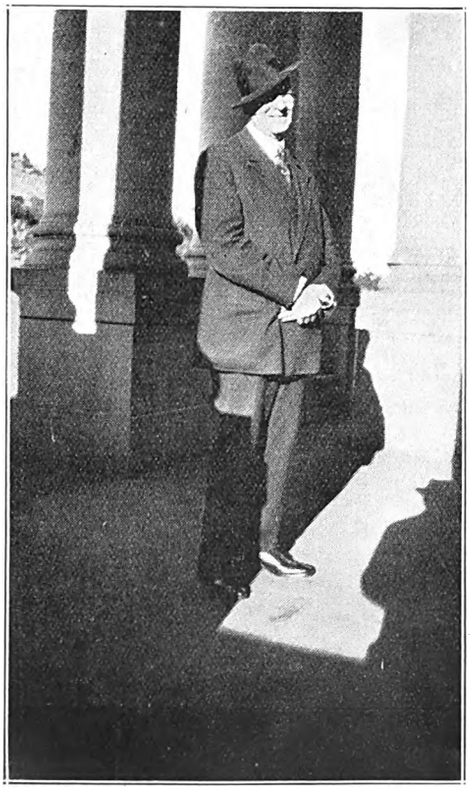
The First Year.

Percy Hutchison will have something to beat in the success of "The Ghost Train," which is packing houses nightly at His Majesty's Theatre, Johannesburg. But in "The First Year," which is to be staged as the next piece, Mr. Hutchison has found a very pleasing play, a joy and delight from start to finish. It is that rare thing—a simple piece of sentimental comedy which is true to the life it depicts.

The play is described as "a comic tragedy of married life," but it certainly does not end as a tragedy, it . . . . but no, no, I will not be tempted to divulge the plot. Sufficient to say that the comic tragedies of married life are not caused, as a rule, by the husband making £25,000 by a deal in real estate. Hardly!

It is the story of how Tommy Tucker surprised his own diffidence by winning Grace Livingston in face of the suit of handsome and romantic Dick Loring.

They have been married eleven months. Tommy has put his last dollar into the real estate gamble. He looks like losing, thanks to Dick Loring's unwelcome and blundering intervention. There is a domestic tiff, and Grace goes home to mother. Of course, Tommy wins through, but not without a final bout of fisticuffs with the hated Dick. It is all very simple, but there is never a moment when one is not either gurgling with amusement at the homely humours or gripped by the real drama of the the play's situations. There is nothing funnier in its way than the small dinner-party, where, thanks mainly to the coloured girl pressed hurriedly into service, everything goes wrong. The piece certainly deserves to succeed, for it is clean and fresh as a May morning, and extraordinarily funny into the bargain.



A characteristic picture of Mr. Arthur Bourchier, who is now appearing at Capetown.
[Snapshot, Sam Alexander.

Caleb Porter.

His trip to South Africa will not be Mr. Caleb Porter's first overseas visit. He was out in Australia some years ago with Wilson Barrett's company. During his tour he acted in the capacity of secretary to the great Barrett himself. He played in "The Sign of the Cross," "A Royal Divorce," "Quo Vadis," and "Two Little Vagabonds," and it is on record that in a tiny country town of Australia Caleb Porter once recited the whole of "The Sign of the Cross" without stopping.

Mr. Porter is still in possession of all the letters Wilson Barrett dictated to him, and has the manuscript of all the poems the late actor wrote. This enterprising young secretary used also to write out Barrett's speeches when he had to open an exhibition or a bazaar.

Pinero, who is a great friend of Mr. Porter's, afterwards got him a job with John Hare in "The Pair of Spectacles." "And then," says Mr. Porter, "after which, came a great engagement. I played in "The Second Mrs. Tanqueray" with Mrs. Patrick Campbell. She, of course, played the part of Paula, and supporting her were George Arliss, Gerald Du Maurier, and myself. How well I remember a little pub in Dean Street where George and Gerald and myself used to go after the show. We had a round of drinks each; that is, three whiskies and sodas each, and the total bill presented to each of us was for ninepence! Think of that, and then think of the price of whisky to-day, and you will see that there is something to be said for the good old days!

Caleb Porter is a founder-member of the famous Hambone Club, and was instrumental in starting the Crab Tree. At the Crab Tree all the celebrities of the day were to be found. "I remember one time," said Mr. Porter, "when Augustus John and Epstein were there, I got up and recited. All through the piece John flung pennies down on his marble-topped table making the most terrible din. When I remonstrated with him at the end of my piece, he said to me, 'If you can't recite through a noise, Caleb, you're no damned good at all.'"

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"TIP-TOES."

That delightful musical show, "Tip Toes," is to be staged in South Africa a few months hence. Marjorie Fulton is returning as one of the principals.

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Dan Booker, appearing shortly in South Africa.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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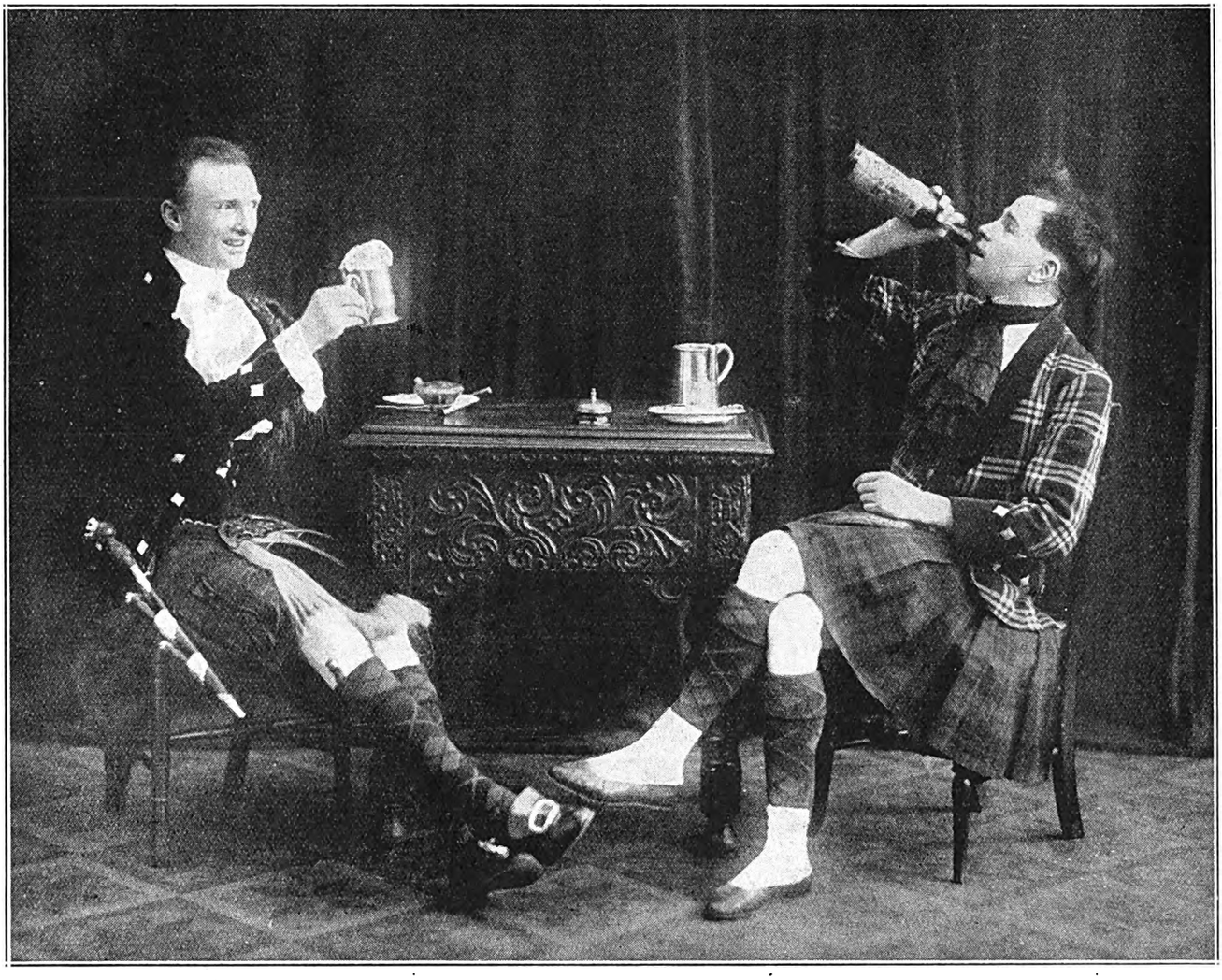
Geddes Brothers.



Many people find great delight and satisfaction in a beer mug. This frothy cup has been known to carry people away from this very mundane world into the vast spaces of imagination where people ride on magic carpets and do all sorts of intriguing things which would not be possible to them in their normal everyday life. Such is the magic of the beer mug. I believe, however, that there are only two people in the world who have been able to draw music from the mug as well as fantastic visions. The two musicians who use the beer mug as their instrument are the Brothers Geddes, a pair of Scotch comedians.

A beer mug, however, is not their only instrument. They use the more common methods of producing music—such as the banjo, the guitar, the violin, and their own strong, powerful throats. They can also draw music from a bottle, a cup, a knife or a fork, an electric bell, or, most extraordinary of all, a hand-saw.

You will have, of course, to hear them in order to believe this statement of mine.

Dressed in the dashing costume worn in Scotland in the 17th Century, these two brothers look as if they had come out of an old painting. One can imagine them—or, at any rate, their ancestors—marching among their native highlands to the tune of bagpipes, led by their adored colonel, Bonnie Prince Charlie.

The mixing of this 17th Century atmosphere in the matter of clothes, and complete modernity in the matter of music makes a very effective theatrical pie. The Geddes Brothers come to the Empire, Johannesburg, on May 30th.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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The Third Degree.

Dolores Costello!
The trumpets of fame,
To the four winds of heaven
Are wafting the name—
Name of soft cadences,
Goldenly mellow,
Made for the wild throat
Of flute or of 'cello—
Dolores—Dolores—
Dolores Costello!

In the circus.

Dolores Costello.

Dolores Costello—
The wind and the rain;
The sunlight and shadow
Of Erin and Spain;
All mirth and all pity
Of man for his fellow—
Soul of soft cadences,
Goldenly mellow—
Dolores—Dolores—
Dolores Costello!

"The Third Degree," in which Dolores plays the circus girl who marries a millionaire's son, comes to the Bijou, Johannesburg, on May 30th.

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BRANCHES THROUGHOUT SOUTH AFRICA.

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J. G. Taylor in Africa.

"Jimmy" Taylor and Dolly Summers have returned to this country after an absence of six years. Although they last visited Africa with the Sir Harry Lauder company, Mr. Taylor will be readily remembered as one of the pilots of the "Musical Madcaps," and afterwards of the "Jester Follies."

Misty eyes.

Mr. Taylor has been in Australia and New Zealand lately, and has been successful both with his own act and as a produeer on the Tivoli circuit. When questioned regarding his present plans, the comedian replied, "Nothing actually definite, just yet. I have had good luck running my own costume-parties in New Zealand, and I intend investigating once more the possibilities of a similar show in Africa. Perhaps starting at Capetown—we'll see."

With his wealth of experience in England and elsewhere of this particular branch of the entertainment world, Mr. Taylor should stand as good a chance of success in Africa as any performer that can be called to mind.

Jimmy and Dolly will appear at the Empire on May 30th.

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JOHANNESBURG.

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Hetty King will have a rousing reception when she comes to the Empire, Johannesburg, on May 30th. This week she is at the Criterion, Durban.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Cherry Hardy, one of the principals in Mr. Arthur Bourchier's Company.
[Photo: Jane Plotz.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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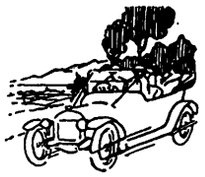
Elsie Day, whose singing is such a feature of Rupert Hazell's act. Miss Day is the possessor of a very sweet and charming manner that gets over the footlights at once.

[*Photo: Jane Plotz.*

PORT ALFRED SEASON

All the Year Round



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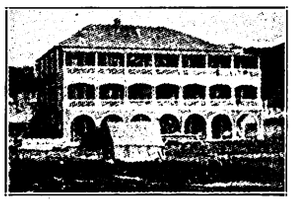

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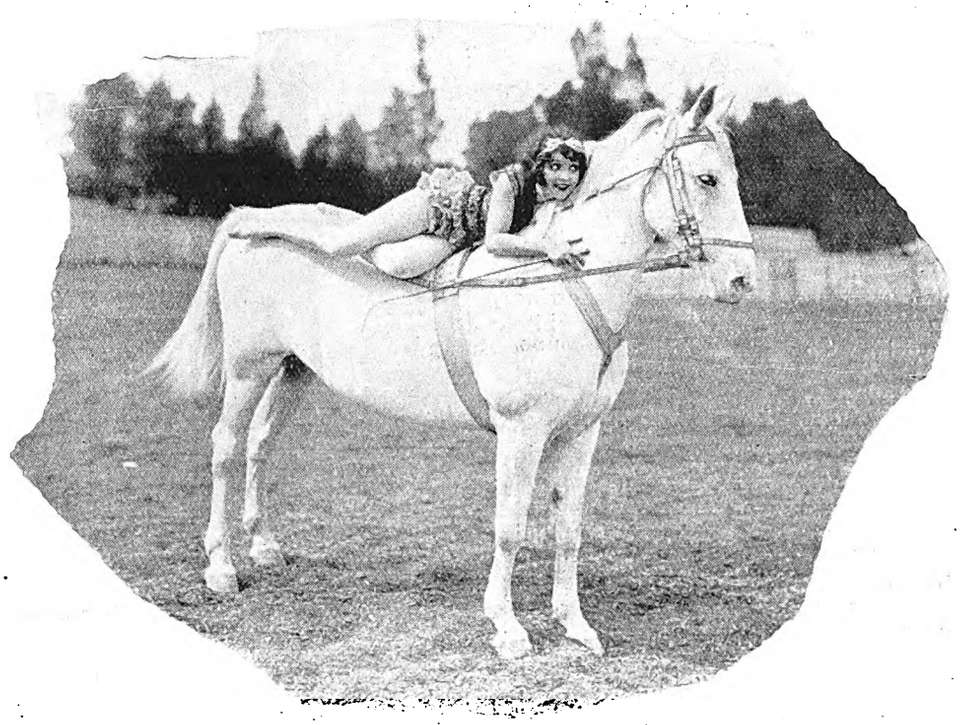

The circus has come to town!

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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PARIS FASHIONS.

For Older Women.

Paris, 26th April.

Fashion is very much kinder to older women this season than has been the case for some time past. It is not that the main silhouette has changed or that skirts are very much longer or shorter. In general, the chemise outline remains—with certain exceptions in the nature of picture-frocks. But it is immensely varied, first and foremost by the general adoption of the frock made on the lines of a coat and underdress, and, secondly, by the immense development of pleating and the varied colouration suggested by this. People who are too thin or too plump, who are too short or too tall, who, in short, have any feature of an exaggerated nature, can find something to wear with very little trouble. Height is given them by the stress laid upon line, and long sweeping lines are the order of the day, even on the shortest frock. Small people can adapt themselves to present-day dress by the use of many different colours or patterns. A tall woman looks extremely well in the little black or brown suit-coats and pleated, checked or plaid skirts in black and white or any other mixture.

The Reverse Order.

A further variation this year is the same plaid or check in a darker or lighter shading. The coat may be of the darker material, while the pleated skirt, with all the shadows that this involves, may be of the lighter. This reversal of the usual order of shading is characteristic of this year. Dark coats are continually being worn with very light skirts, and one of the most summery combinations is a white pleated dress or skirt worn with a short, dark-blue coat.

Little black taffetas coats go with khaki pleated skirts with perhaps only a trimming of the taffetas round the edge of the skirt to connect the two. For very smart occasions gold coats are worn with black taffetas skirts, generally made on wrapover lines. Thus, every sort of colour variation takes place, a portent which is particularly noticeable at Chantal's. This designer uses colour in horizontal layers, contrasting red, orange beige, orange, yellow white, green, red or silver. An evening dress was made of layers of the first. A tennis dress had a pleated skirt in the second colours used perpendicularly. There are, in fact, hardly any colours which cannot be and are not adapted to the particular wearer.

Coats and Underdresses.

For older women, the coat-shaped dress is of all the most becoming. It is being made this season in tones of beige and, above all, in black and white. Long black satin coats, just caught together at the waist, reveal a pleated white georgette or white satin underdress. Sometimes the underdress is not allowed to show in the skirt, and the coat is then simply bloused at the waist, showing a long white V. This may be filled severely with a white crossover waistcoat or with a high white collar to which a soft jabot may be attached, or again it may be softened by large white revers which end off squarely at the waist. The beige frocks are particularly pretty and are very often made of georgette of the same colour. Lace is used in diamonds all over the dress, or it may serve as revers, generally pleated and hanging softly over most of the front of the bodice, while dresses are made for ceremonial occasions of beige lace, which is generally pleated somewhere to contrast with the soft folds of the rest. A very pretty dress was made of this lace with a deep V front and a little apron of the lace, very closely pleated.

Under the Yoke.

Yokes are rather a feature of the "older woman" dress. They give the shoulders a good line and they break up the bodice as need be. Yokes may be very deep, and they are generally edged with piping or with hem-stitching. This very simple mode of trimming may be carried out all over the dress. Thus, a dark-blue crepe-de-chine dress was made with a square yoke set on with well-marked hem-stitching and the whole of the bodice was scored with the hem-stitch. A plain yoke on the hips carried on the idea of the first and gave slenderness and grace to the dress. Worth uses snakeskin very cleverly in a few dresses for older women. These are in soft black materials opening in a deep V at the front. The opening turns back in a

Flounces are very attractive on this old world gown that is yet very modern.

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roll which is made of the snakeskin. This allows of the combination of black and grey without any suggestion of elderliness.

Coats for older women are very becoming this year. For the plump there are very plain coats, cut on the lines of a man's, which are worn with no decoration, or even with fur on the collar, and with only a flower in the lapel to carry it off. For the thin there are pretty bloused coats of satin or crepe-de-chine, slightly sloping in at the waist, but not in any way so as to affect their looseness. Many coats have very definite fronts to correspond with those of the coat-dress. Philippe et Gaston have a coat of pearl-grey reps with a bolero back which is hardly perceptible, but which gives "movement" to the coat, and this is finished with fronts which look rather like a long waistcoat within the coat. The fronts are deeply tucked at the waist, which gives fullness above, and below and they are strapped across twice to connect them with the coat. Dark blue popla is also used for summer coats and generally with long fronts of a different material. Beer is showing a model in dark blue with a bloused back and with fronts scored with lines of narrow whitish braid, making it look rather like a piano keyboard. The collar is turned back with a band of the blue and a band of plain white.

A Blue and White Year.

This is a blue and white year, and there are very few women who cannot wear this becoming combination. Plain dark-blue coats are being made with linings that correspond with the pattern or colour of the dress. The coats are made of reps or popla and the dresses or crepe-de-chine or of georgette. Lelong has a charming dress of pearl-grey georgette trimmed with its own material cut on the bias. These are used to make a deep square shirt-front and to trim the lower part of the apron which decorates the skirt. The dress was worn with a woollen coat of the same shade of grey and lined with a lighter one. The big shirt-front, whether only outlined or actually made in the bodice, is a very becoming feature for older women. It allows of charming little vests of georgette or of lace, which can be made to correspond with the skirts. These also are greatly improved by the aprons, which are slightly shorter than the underdress and which sometimes surround the skirt entirely, with an opening at the back. Evening dresses continue to be made in different shades of the same colour. Many begin with the palest pink on the shoulders and are graduated down to a deep rose-pink in the skirt. Black is graduated in the same way in chiffon and lace dresses, the upper part having only one layer of stuff, while the lower part has two or three to make it entirely black.

M.H.

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Good Morning!

"Millionaires."

George Sidney is one of the most popular character actors of the screen to-day, particularly in semi-serious Jewish roles. He plays a lovable, happy tailor on East Side, to whom sudden millions bring complications and unhappiness, and who longs for his little tailoring shop on Hester Street, in spite of the grandeur of his Fifth Avenue mansion.

Louise Fazenda is seen as his snobbish and shrewd sister-in-law, who, with her husband, convinces him to invest his savings in bogus stock, which strangely brings him millions.

" Millionaires " comes to the Grand Bioscope, Capetown, on May 30th and June 1st and 2nd.

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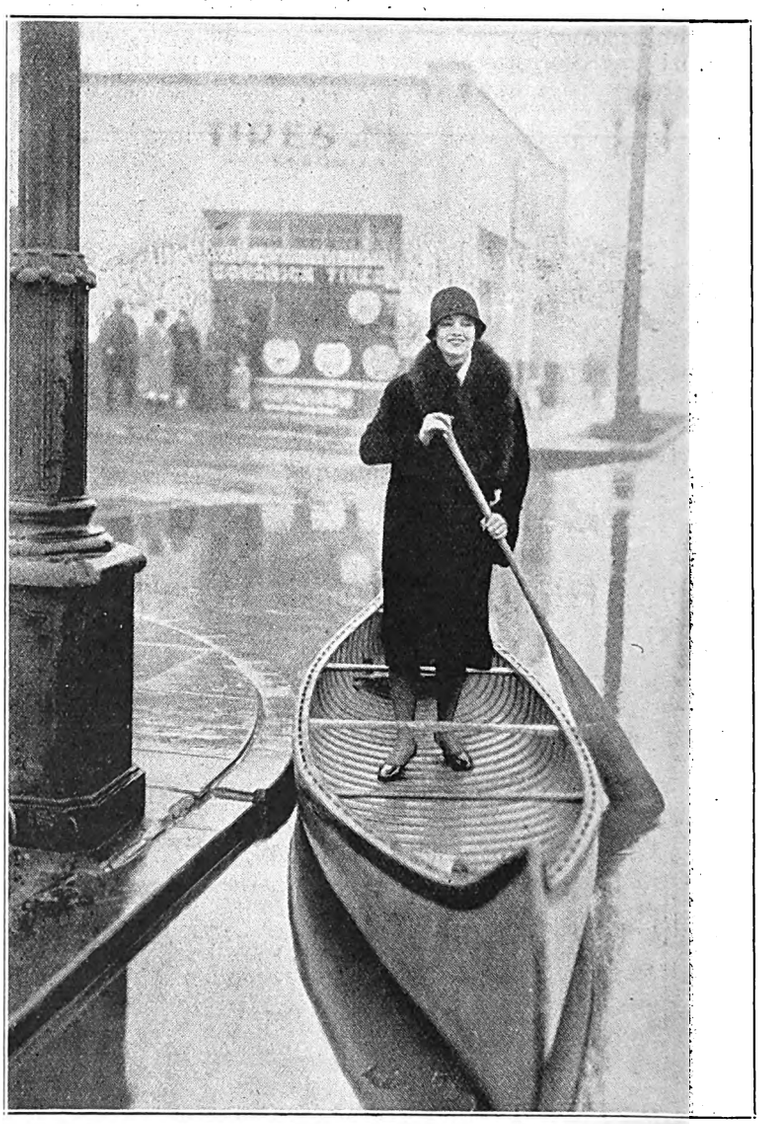

Myrna Lay didn't let the recent Californian floods keep her from work. She braved the flooded streets between her bungalow and Warner Bros. Studio in a canoe.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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" Say Ninety-nine, please." King and Benson are due to arrive shortly.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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Some Members of the Percy Hutchison Company.

Catherine Laccy, the charming leading lady.

[*Photo: Jane Plotz.*

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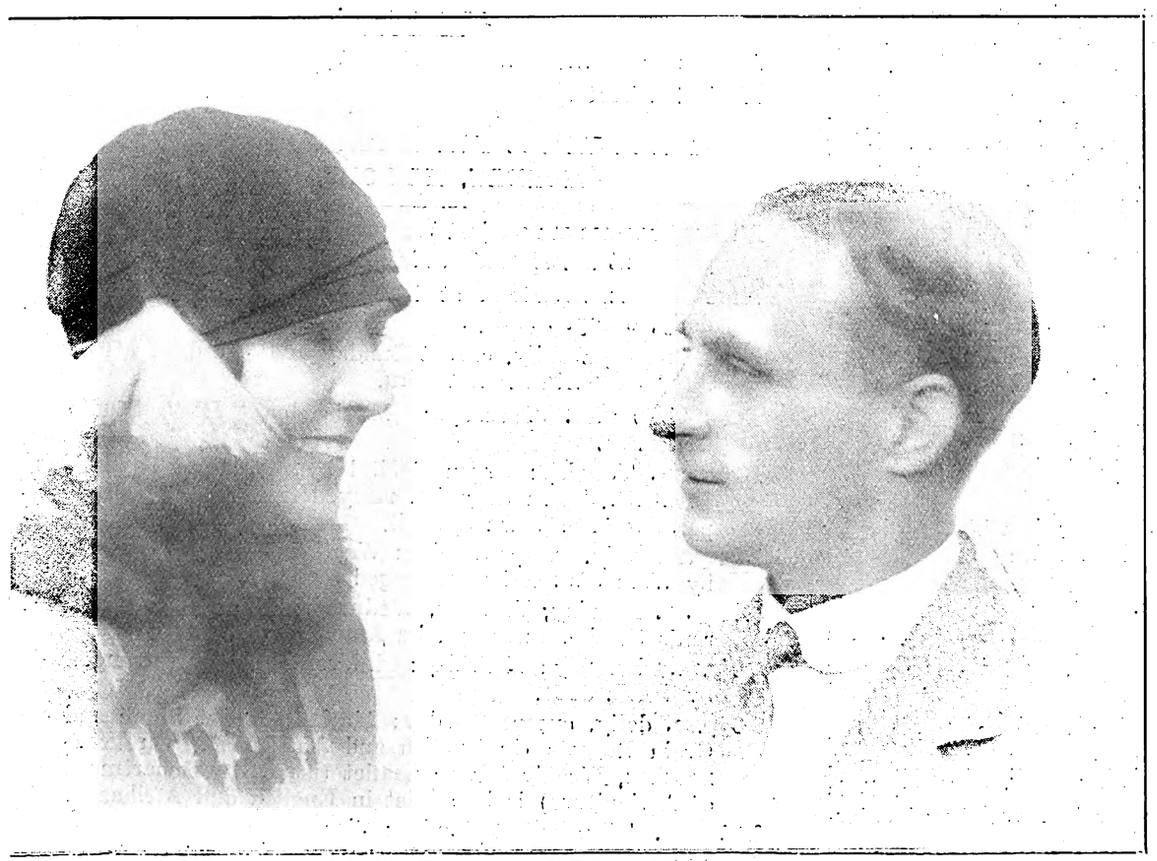
ian and Victor Watts-Weston.

E. Rayson-Cousens has played in America and the West Indies in between the London seasons and this is his second visit to South Africa.



Phyllis Thomas and Edwin Morton.

[Photos: African Film Productions, Ltd.

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Wireless NEWS

Broadcasting News.

At 9.19 p.m. on Friday, May 20th, listeners who had tuned their sets to listen to "JB" from farm and dorp and lonely station all over South Africa heard a Dutch announcer say "Hullo, Zuid Afrika! Hullo, Amerika! This programme is being relayed from Daventry, and I guarantee it is being relayed through Holland." Loud speakers were turned on at dance parties in Johannesburg and elsewhere, and South Africa's dance lovers fox-trotted to the strains of "How do you do," and knew that at the same time, seven thousand miles away and more, the same music was speeding the feet of fellow dancers in England and Holland. The ordinary programme from "JB" was abandoned, and the relay of the London station from Daventry through Holland proceeded until just before 10 o'clock. This relay was picked up by Major Strutt on his set in Rissik Street and conveyed by ordinary telephone through the Central Exchange to the "JB" studio, where a party of experts were gathered round the microphone. From here it was sent by land line to the transmission station at Stuttafords, and relayed again with almost as much success as the usual nightly programmes. At ten o'clock the service did not fail, but oscillation was set up by the activities of many zealous amateurs who tried to pick up Holland direct. This caused so great confusion in the reception that the relay was abandoned, and "JB" returned to its ordinary programme for the night. It is hoped that this first striking achievement in the relay of 2LO will become of common occurrence when the new 5 watt station is in operation at Killarney. Meantime we have to thank our subscribers and friends for their congratulatory messages.

Pretoria.

The transfer of the relay plant in Pretoria to its permanent situation in the Grand Theatre Buildings is now completed. A new improved aerial has been erected, and a land line put in which has been satisfactorily tested. We hope now that reception for our Pretoria listeners will be of a very different order from what it has been in the past.

Durban.

From recent articles in the Press it will already be known that the Durban Broadcasting station has been taken over by the African Broadcasting Company, and is now one with Johannesburg and Capetown. The Durban programmes will be added to those already relayed from this station. As in the case of Capetown, the present Durban programmes will be maintaned and augmented by relays from the Durban theatres, such as the Criterion and Princes, as well as other places of amusement as opportunity offers. With the inauguration of the proposed short-wave station in Johannesburg and selection of items from all three stations, it is hoped to give our listeners the greatest variety of entertainment possible.

Capetown.

The Secretary of the African Broadcasting Company is proceeding to Capetown to take over that office on behalf of the Company, and to make definite arrangements for the improved programmes which we suggested in our last article, and which are now practicable on account of the relays which the linking up of all broadcasting activities in the Union under the jurisdiction of the African Broadcasting Company, has made possible.

Sales.

As we go to press, the fittings of the new sales premises at 215, Bree Street, are being completed, and during the coming week it is hoped that we will be able to move into the improved demonstration room. Consignments of the latest wireless goods, and sets capable of reproducing the best results that are hoped for from the Killarney station are already in transit from England, and these will be shown and demonstrated on arrival at the new premises. Mention was made in our last article of an improved type of microphone of an easily portable type that will enable relays to be effected at the shortest possible notice, and this is only one of the many aids to successful transmission and reception that we expect in the near future.

African Broadcasting Company, Limited.

Announcer ... ... **Mr. Lago Clifford.**
Musical Director ... ... **Mr. J. Schulman.**

PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 30th, 1927.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

Time Signal: Broadcast at 1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Sunday and Tuesday: Music by **"JB" Studio Orchestra.**

12.30—1.20 p.m. Tuesdays: Music by **"JB" Studio Orchestra.**

1.20 p.m. Tuesday: Organ Recital by **Mr. John Connell,** F.R.C.O., Town Organist, relayed from Town Hall by permission of Town Council.

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. Monday, Tuesday, Wednesday, Saturday: Children's Session (arranged by **Aunt Carrie**).

5.0 p.m. Thursday and Friday: Children's Session (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

FLEET FOOT SHOES Wear Better!

MONDAY, MAY 30th, 1937.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchsetra,** relayed from Bijou Theatre.
2. "South Africa to Europe, via East Coast." No. 5: "Rome and its Surroundings." A Travelogue by **Mr. J. B. Drake, M.A.**
3. **"JB" Studio Orchestra.**
4. Baritone:
5. **"JB" Announcer.**
6. **"JB" Studio Orchestra.**
7. **Percy Hutchison and Company,** relayed from His Majesty's Theatre.
8. **"JB" Studio Orchestra.**
9. **Hetty King,** the famous Male Impersonator, relayed from Empire Theatre.
10. **"JB" Studio Orchestra.**
11. Baritone:
12. **"JB" Studio Orchestra.**
13. **Marie Kendall,** Comedienne, relayed from Orpheum Theatre.
14. **"JB" Studio Orchestra.**
15. **"The Cameos,"** relayed from St. James' Restaurant.
16. **"JB" Studio Orchestra.**

11.0 p.m.—Close down.

TUESDAY, MAY 31st, 1927 (Union Day).

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Weekly Book Talk by **Mr. P. R. Davies,** Hon. Secretary, Johannesburg Book Club: "A Batch of Novels."
3. **"JB" Studio Orchestra.**
4. Talk, in Africaans, on Union Day.
5. Mezzo:
6. **"JB" Studio Orchestra.**
7. **Percy Hutchison and full London Company,** relayed from His Majesty's Theatre.
8. **"JB" Studio Orchestra.**
9. **Rupert Hazell,** Entertainer, relayed from Empire Theatre.
10. Mezzo:
11. **"JB" Studio Orchestra.**
12. **Desi Desiderati,** famous Italian Vocalist, relayed from Empire Theatre.
13. **"JB" Studio Orchestra.**
14. **"The Cameos,"** relayed from St. James, Restaurant.

11.0 p.m.—Close down.

WEDNESDAY, JUNE 1st, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Light War Story (No. 2), by **Captain Walter Wells.**
3. **"JB" Studio Orchestra.**
4. Baritone:
   (a) "Brian of Glenaar" ... ... Herbert Graham.
   (b) "From the Land of the Sky BlueWater" ... ... C. W. Cadman.

   Mr. C. R. Cumming.
5. Piano Solo: "Liebestraume" (by request) ... Liszt.

   Miss Margaret Williams.
6. **"JB" Studio Orchestra.**
7. **Geddes Brothers,** Comedy, Singing and Dancing Duo, relayed from Empire Theatre.
8. **"JB" Studio Orchestra.**
9. **Percy Hutchison and full London Company,** relayed from His Majesty's Theatre.

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***Better Wear*—FLEET FOOT.**

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10. **"JB" Studio Orchestra.**
11. Baritone:
    (a) "Had a Horse—a finer one no one ever saw." From "Hungarian Melodies" ... ... Korbay.
    (b) "Birds in the High Hall Garden" ... Maude. (A. Somerville.)
    Mr. C. R. Cumming.
12. **"JB" Studio Orchestra.**
13. **Hetty King,** the famous Male Impersonator, relayed from Empire Theatre.
14. **"JB" Studio Orchestra.**
15. **"The Cameos,"** relayed from St. James' Restaurant.

11.0 p.m.—Close down.

THURSDAY, JUNE 2nd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Romance of the Human Body," by **Dr. Stammers.** No. 1: "Atoms and Cells."
3. **"JB" Studio Orchestra.**
4. Soprano:
    (a) "A Dream Garden" ... ... Phillips.
    (b) "Dreamy Carolina Moon" ... ... Schmidt.
    Miss Anna Donna.
5. **"JB" Studio Orchestra.**
6. "Die Geheimstinnige Voorman," 'n Serieuse Verhaal deur **Mnr. B. Northling Swemmer.**
7. **Percy Hutchison and full London Company,** relayed from His Majesty's Theatre.
8. **"JB" Studio Orchestra.**
9. **Marie Kendall,** Comedienne, relayed from Orpheum Theatre.
10. **"JB" Studio Orchestra.**
11. Soprano:
    (a) "The Greatest Wish in the World". Del Riego.
    (b) "Danny Boy" ... ... Weatherly.
    Miss Anna Donna.
12. **"JB" Studio Orchestra.**
13. **Jimmy Taylor and Dollie Summers,** Comedy Duo, relayed from Empire Theatre.
14. **"JB" Studio Orchestra.**
15. **"The Cameos,"** relayed from St. James' Restaurant.

11.0 p.m.—Close down.

FRIDAY, JUNE 3rd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. **The "JB" Studio Dramatic Company.**
3. **"JB" Studio Orchestra.**

SIEMENS

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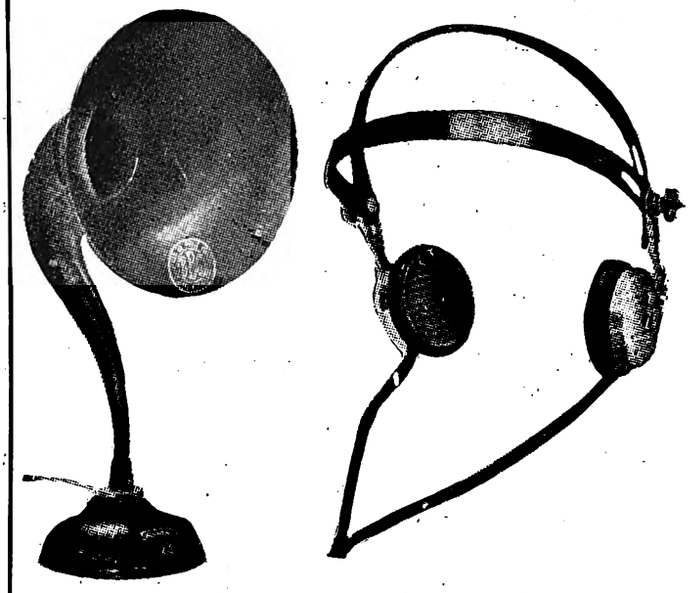

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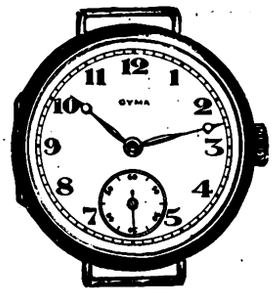

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4. Tenor:
   Toselli
   (a) " The Gelida Maninia," " La Boheme," Puccini.
   (b) " Serenata " ... ... Toselli.
   Mr. Alfred Selby.
5. **" JB " Studio Orchestra.**
6. **Desi Desiderati,** the famous Italian Vovalist, relayed from Empire.
7. **" JB " Studio Orchestra.**
8. **Geddes Brothers,** Comedy, Singing and Dancing Duo, relayed from Empire Theatre.
9. **" JB " Studio Orchestra.**
10. Tenor:
    (a) " My Dreams " ... ... Tosti.
    (b) " Until " ... ... Sanderson.
11. **" JB " Studio Orchestra.**
12. **" The Cameos,"** relayed from St. James' Restaurant.
13. **" JB " Studio Orchestra.**
14. **Percy Hutchison and full London Company,** relayed from His Majesty's Theatre.

11.0 p.m.—Close down.

SATURDAY, JUNE 4th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant.

12.0 midnight.—Close down.

BALLOT PAPER.

To the Listener-In:

In order to guide us in the selection of items for our wireless programmes, we shall esteem it a favour if you will be so kind as to number as many items as you like in order of your preference and return this paper to the

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Vocal Items:	
Ballads	
Folk Songs	
Art Songs (Lieder)	
Operatic Arias	
Musical Comedy Numbers	
Concerted Numbers	
Afrikaans: Readings and Talks	
Recitations, with Musical Accompaniment	
Dramatic Performances	
Readings	
Talks:	
History	
Science	
Art	
Literature, Books, Drama	
Humorous	
Travel	

SUNDAY, JUNE 5th, 1927.

First Session:

10.30 a.m.—Relay of Service from **Irene Dutch Reformed Church (Rev. W. Nicol).**

11.30 a.m. (approx.).—Close down.

Second Session:

7.30 p.m.—Relay of Service from **Salvation Army Hall.**

Third Session:

8.45 p.m. (approx.).—Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

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The Cape Peninsula Broadcasting Association, Limited.

A " Tuning Note " is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

MONDAY, MAY 30, 1927.

7.30 **Market Reports.**

8.0 **Time Signal, Weather Report and Forecast.**

8.5 **Songs, Miss Roberts.**
Violin Solos, Harry Terhardt.
Songs, Mr. Fowler.
Harrington and Lee, in Banjo and Mandoline Duets.

8.45 **" Through South Africa by Caravan,"** an experience told by **Mrs. A. Warner-Staples, F.R.A.S.**

9.0 **News Service.**

9.5 **" The Ghost of Jerry Bundler,"** by W. W. Jacobs and Charles Rock. Produced by Gladys Dickson.
Characters as they speak:—
Somers ... ... Gordon Bird
Malcolm ... ... Ernest Montgomery
Hirst ... ... Silas Shepherd
Beldon ... ... Carlton McConnell
Penfold ... ... A. T. E. Crisp
Doctor Leek ... ... K. Young
George ... ... A. E. Coyne
Scene: Commercial Room in an old-fashioned hotel. Time: The present.

9.30 **Relay from Fletcher and Cartwright's.** Leader, **Maurice Lando.**

10.0 Close down.

An Apology—No daytime transmissions on account of removal to new premises.

EVENING SESSION.

TUESDAY, MAY 31st, 1927.
UNION DAY.

NO LUNCH-HOUR SESSION.

NO AFTERNOON SESSION.

EVENING SESSION.

Orchestral Items contributed by **Capetown Orchestra.** Conductor, **W. J. Pickerill.**

8.0 **Time Signal.**
March: " L'Entente Cordiale " ... ... Allier.
Valse: " Magic of Love " ... ... Vanis.
Songs, Leonard Burchell.
Viola Solo (by request), **Eric Bray.**
Songs, Peggy Whiteside.
Bassoon Solo, W. J. Pickerill.
Duets, Leonard Burchell and Hugh Batchelor-Smith.
Selection: " Coppelia " ... ... Delibes.

9.0 **News Service.**

9.5 **An Address by Dr. W. Viljoen,** Superintendant-General of Education.

9.20 **Songs, Peggy Whiteside.**
" Cradle Song " ... ... Palmgren
" Loin du Bal " ... ... Gillet
Recitation, Mina Freund.
Songs, Hugh Batchelor-Smith.
Selection: " Miss Hook of Holland " ... ... Rubens

10.0 **News Service** (in Afrikaans).

10.5 **Dance Music, The Orpheans.**

10.30 Close down.

WEDNESDAY, JUNE 1st, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**

1.45 Close down.

EVENING SESSION.

4.30 **Edison Diamond Disc Recital.**

5.0 **Special Hour.** We welcome ourselves into the new studio.

6.0 Close down.

AFTERNOON SESSION.

7.30 **Market Reports.**

7.45 **Official Opening of New Studio.** Speeches by His Honour The Administrator, Mr. A. P. J. Fourie; The Minister of Posts and Telegraphs, The Hon. W. Madeley; His Worship the Mayor, Mr. Councillor W. F. Fish; Mrs. Councillor Miriam Walsh.
Vocal Items, Beryl Lucas and **Timothy Farrell.**
Violin Solos, Dorothy Macpherson.
'Cello Solos, Eric Leftwich (Farewell Broadcast).
Orchestral Items, Capetown Orchestra.
Relay from Tivoli Theatre, The Savoy Havana Band, etc.

THURSDAY, JUNE 2nd, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **" Edison Bell " Recital.** Only " Winner " and " Velvet Face " Records used.

5.0 **Short Story, Leonard Merrick.**

5.20 **Children's Hour.** An A. A. Milne afternoon for the little people, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather report and forecast.**

8.15 **Classical Concert, Capetown Orchestra.** Relayed from the City Hall. Conductor, **W. J. Pickerill.**
Prelude: " Dream of Gerontius " ... ... Elgar.
" Dance Rhapsody " ... ... Delius.

9.0 (approx.) **News Service.**
Suite: " Water Music " ... ... Handle-Harty.
Symphony No. 4, in D Minor ... ... Schumann.

10.0 **News Service** (Afrikaans).

10.5 **Relay from the Waldorf.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, JUNE 3rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items. " Columbia " Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **" His Master's Voice " Recital.** Only " H.M.V." Records used.

5.2 **Afternoon Topics.** More Wisdom, from **Blatchford.**

5.20 **'Teens:** Who was Joan of Arc?

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).

8.0 **Time Signal. Weather report and forecast.**

8.5 **Request Records.**

8.30 **Dance Music,** by **Baker's Big Six.** Relayed by permission from Queen's Hotel, Sea Point.

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, JUNE 4th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
Musical Items.
" Columbia " Records.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour: The Family at Home.** In the New Studio.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather report and forecast.**
Popular Concert (Relayed from City Hall). Conductor, **W. J. Pickerill.**
Solo Pianist, **Miss Ruth Cohen.**
Vocalist, **Miss Steyn.**
9.0 (approx.) **News Service.**
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher and Cartwright's Tea Room.** Leader, **Maurice Lando.**
10.30 Close down.

SUNDAY, JUNE 5th, 1927.

EVENING SESSION.

6.50 **Announcements.**
6.55 **Divine Service** will be relayed from **St. George's Cathedral,** Wale Street.
8.30 **Musical Programme, Capetown Orchestra.** Relayed from City Hall. Conductor, **W. J. Pickerill.**

Cabaret!

Cabaret, and there is Magic in the word, surely; Magic that, like a good fairy, waves its wand over the assembly and blesses them with merriment and gladness.

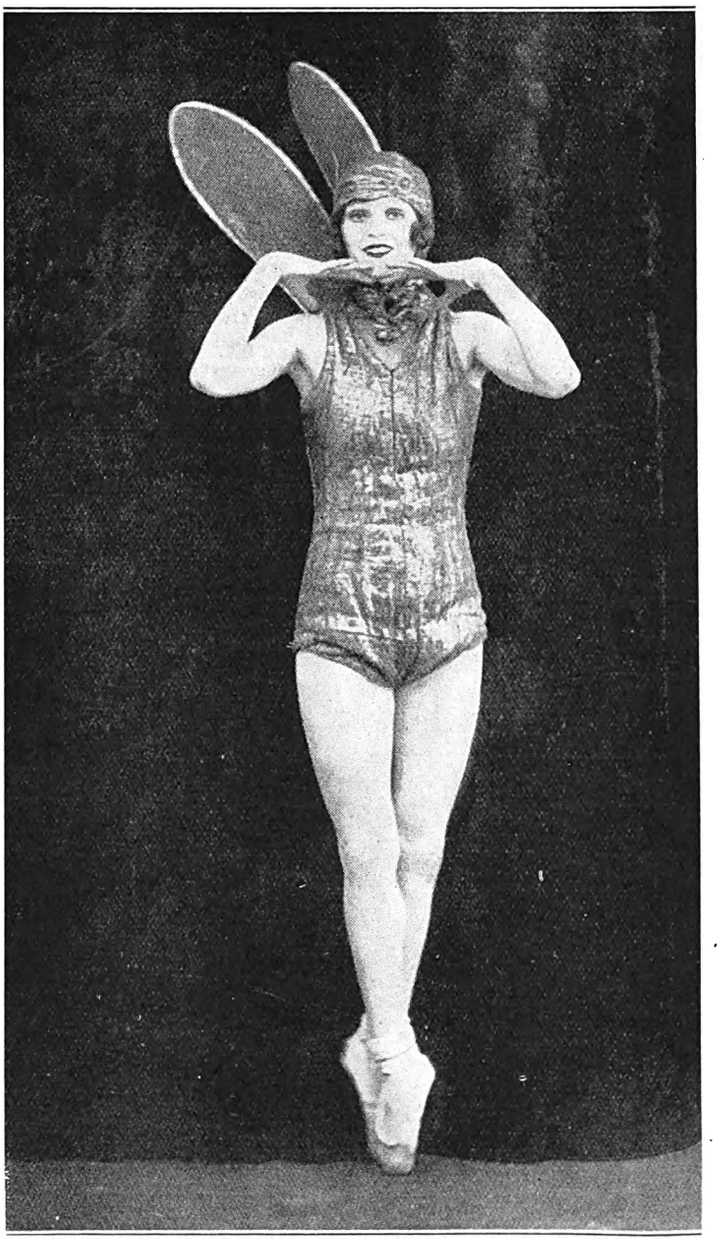
So it was at the Carlton Hotel Cabaret, Johannesburg, on Friday evening, the first of the Cabarets under the new regime. A large stage, with dressing-rooms complete, had been erected in the large white ballroom, against whose glistening surface the gay gowns of the ladies looked their best. The flower-decked tables were very daintly laid. The Havana Band at its best. The Cabaret turns excellent, and what would go further? A great night.

Among those present were Mrs. I. W. Schlesinger, Mr. Alfred Schlesinger, Mr. and Mrs. Gustav Sonn, Captain Coke, Mr. D. Christopherson, Dr. and Mrs. R. P. Mackenzie, Mr. and Mrs. A. V. Lindbergh who entertained a party, Mr. Sam Alexander who was entertaining, Mr. Percy Hutchison and some of the members of his company, and Dr. and Mrs. Orenstein, Mr. J. A. Macrae, Major A. Butler, Mr. A. Lavenstein, Mr. and Mrs. E. Stern, Mr. George Jackley, Miss Marie Kendall, Miss Daisy Dormer, Miss Pat Kendall, Mr. Terry Kendall, Mr. and Mrs. Lewis Marks, Mr. and Mrs. T. O. Nelson, Captain and Mrs. T. Clapham, Mr. and Mrs. P. M. Anderson, Mr. and Mrs. Glynne, Mr. and Mrs. Percy Sherwell, and others too numerous to mention.

Nat and Joy Jackley, the Kiraku Brothers, and Deren and Yvette were the artistes, and one can only reiterate, " it was a great night."

Terri Storri and Jean Perrie.

" The most important part of my life," said Terri Storri to me, very seriously, shaking her mop of red hair, " was when I was chosen at the age of ten—just nine years ago—to play the part of ' Michael ' in ' Peter Pan.' That was the most important moment, but the greatest fun I had was when I had to learn to fly in the same play. There is a great art in flying," she assured me earnestly. " You have to absolutely flow along—there must be no jerking. Of course, I made the mistake that all beginners make of jumping into the air instead of rising calmly up with the wire, but it is a wonderful feeling when you eventually master it. I do wish I was little enough to play ' Michael ' still." But the advancing years, few though they are,



Terri Storri.

have brought Terri Storri other important moments At the age of fifteen she was playing the lead in a musical comedy and after that " Frou Frou " in " The Merry Widow." With only one week's rehearsal she played lead in " De Courville's Revue." She danced and played a small part in " Nelly Kelly," and she has leapt like a burning flame through " Poppy," " On With The Dance," " Still Dancing," " Cochran's Revue " and " Queen High."

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The Close-up.

Colleen Moore.

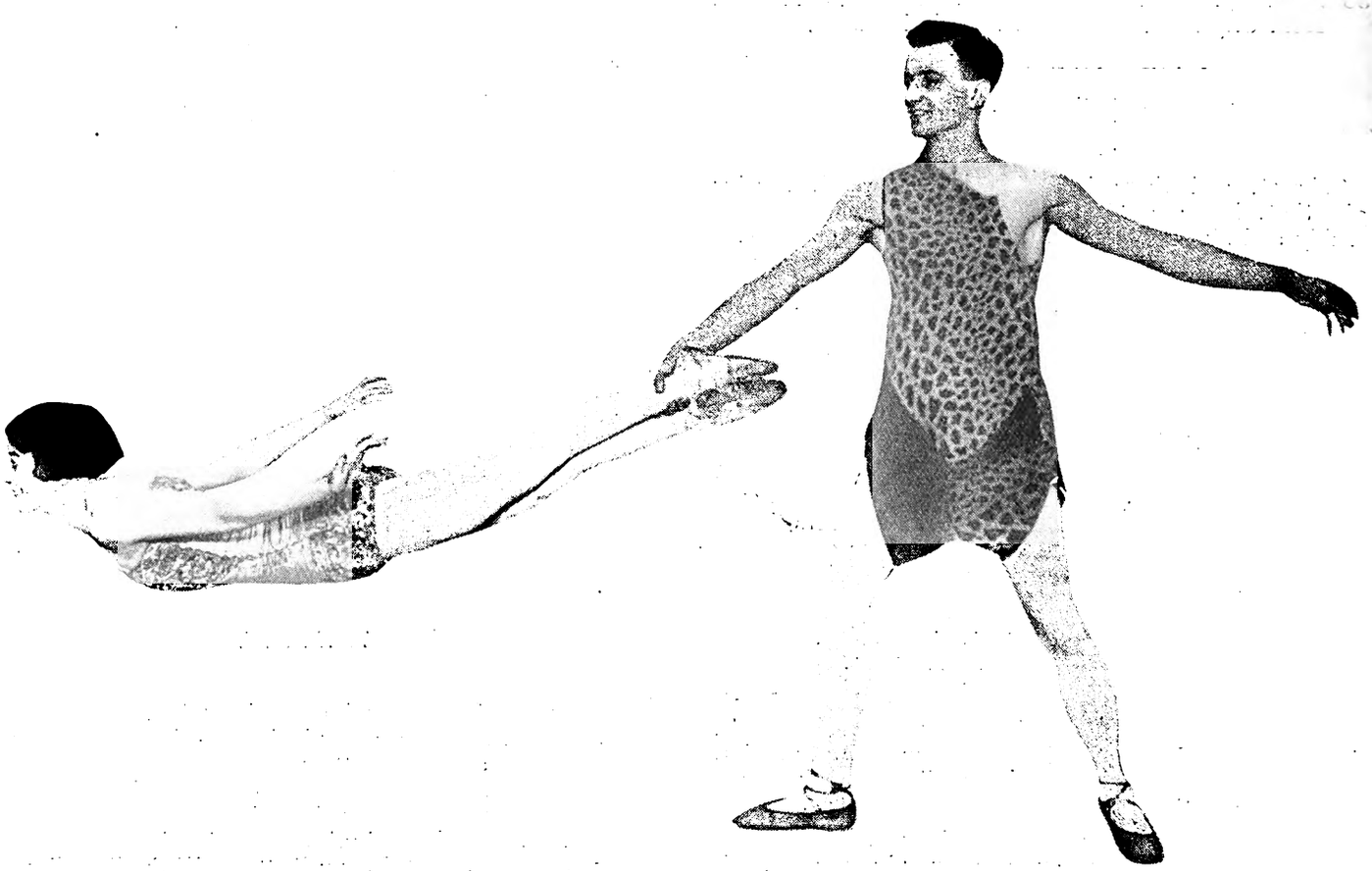
Did you know that Colleen Moore, recently voted by exhibitors of the country to be the best box-office star in motion pictures, sat on an extra bench for six months and then got a job lasting only three days? Well, it's an interesting sidelight on the career of this highly popular First National star.

Colleen Moore.

One day her uncle, Walter Howie, a famous newspaper editor, walked into the offices of the old Essanay Company in Chicago. He was astonished to find his lively little niece sitting on the extra bench. Inquiry revealed that she had determined on a film career. When the big editor offered to get her a better part than extra in the movies, she refused his aid, asserting that she wanted to "get by" on her own merits. Many times during the six months of waiting that followed she felt like asking Uncle Walter to help her out, but she fought this temptation off.

Finally the chance came. The job lasted three days, at $3.50 a day, netting the grand total of $10.50. But a short time later the great D. W. Griffith chanced to meet Miss Moore in her uncle's home. He immediately saw possibilities in Miss Moore, and convinced her family that she had a screen future. Within a week she was on her joyous way to California, and her first chance came under the direction of Griffith. A long apprenticeship in small and featured rôles, then came a First National contract, "Flaming Youth," stardom and popularity. Her success continued to grow with "So Big," "Sally" and "Irene." "Twinkletoes" and "Orchids and Ermine" are her latest vehicles.

Miss Moore was born in Port Huron, Mich. Most of her childhood was spent in Tampa, Florida, where she was educated at a convent. At the age of ten she became interested in theatricals, organising an impromptu neighbourhood stock company, playing principal rôles from heroine to villain and acting as property man. Her family wanted her to become a concert pianist, but a course in a musical conservatory failed to swerve her love for histrionics. Colleen is the wife of John McCormick, the highly successful producer of her pictures. They have a beautiful home in Hollywood.



Revel and Lenard, coming shortly to South Africa.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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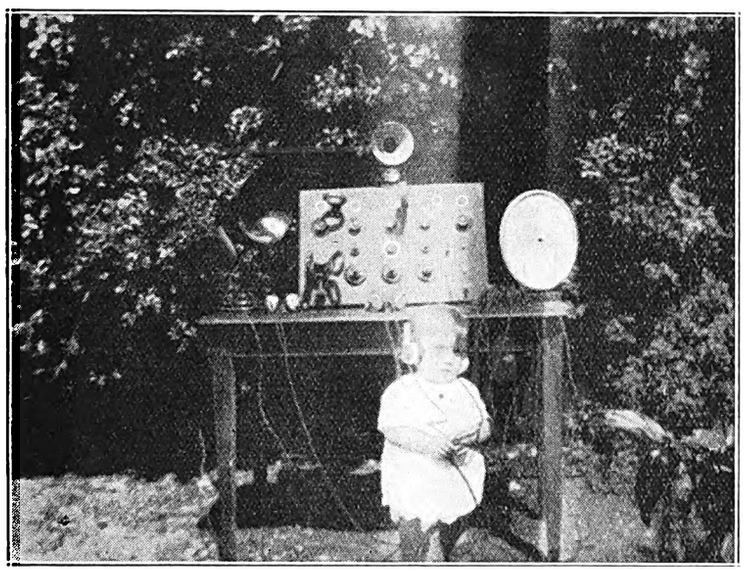
Dear Radio Children,

Many thanks for all your good wishes and letters; I do so love to get them.

Did you enjoy the Juvenile Scottish Choir on Saturday, and the talk on "David Livingstone," by Chief William Lowe? I do wish you had seen the wee kiddies, some of them only five years old, in their nice white frocks and tartan sashes. They looked so sweet.

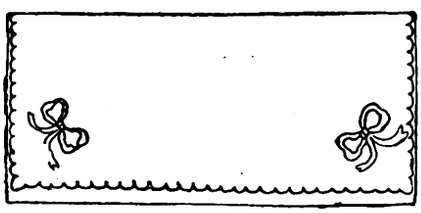


Irma Bredell (19 months old) of Port Elizabeth, loves the music.

Now here are two new ideas for you. The first is:

A Pretty Glove Case.

Don't you think this is a nice glove case. And it's so easy to make, too. All you require is a piece of linen, some

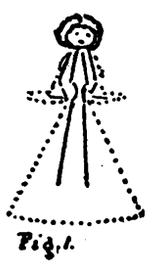


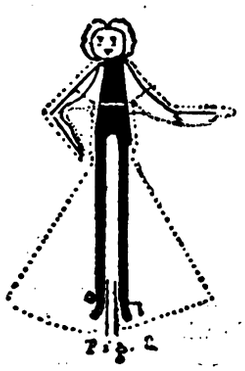
fairly thick silk, some ordinary sewing cotton, a halfpenny and some scissors.

Fold your linen to make a long, narrow envelope-shaped bag, with the flap reaching right to the bottom. Hem the edge that will come underneath the flap and sew up the sides of the bag, but leave the flap itself with raw edges. Now take your halfpenny and place it near the edge, in the top, left-hand corner of the flap. Mark it round with a pencil and then move it along. You must do this all the way round, except at the two bottom corners. It is best to lift off the coin at these places, and to draw corners, something like those in the sketch. Button-hole the scallops, and then cut them out with sharp scissors. The little bows should be drawn and then worked in satin stitch.

A Wonderful Little Doll.

All you need to make this little wonder is two hair-pins, a cork, and stuff for a frock. Cut a slice of cork and make a hole from side to side with a strong pin. Through the holes push the two hairpins, one of which should be a little shorter than the other. Bend the prongs of the short one





outwards to form arms, as in Fig. 1. The other forms the legs. Now cover the cork tightly with calico, stitch it at the back. This is the face, upon which you must draw, with pen and ink, the eyes, mouth and nose. Make a little bonnet with a frill of some scraps of silk or lace, so as to hide the back of the head, and the lack of hair. Now make a frock for your doll, and you will find she is a little beauty.

Now very best love from dear old Uncle Joe, and from

Your loving Aunty,

CARRIE.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Marie Kendall.

[*Photo: Jane Plotz.*

This is a splendid picture of the famous Marie Kendall, friend and fellow artist of the late Marie Lloyd. All people who are interested in the theatre are familiar with the name of this great comedienne.

Marie Kendall comes from an old theatrical family and has grown up with the best traditions of the theatre. One describes her as a comedienne, but her work itself is difficult to describe. You see, it is so simple. She gets her effects and make us laugh almost before we know it. She sings songs. Well—one's next door neighbour does that. Ah! yes, but Marie Kendall sings them in such a way as to fill theatres with a thousand chiming birds of laughter.

Miss Kendall's coster studies, bubbling over with mirth as they do, have made the coster girl of the stage as classic a characterization as Albert Chevalier made the coster himself.

Apart from being a most charming comedienne, Marie Kendall is, and always has been, a leader of fashion. She manages to strike a new note in everything she wears, and in everything she does. You could never go far wrong if you imitated Marie Kendall's mode of dressing, for she is always in the vanguard of society fashion.

She herself says that the most notable thing she ever did was to appear at seven London music-halls in one night, giving a performance at each of them. She did this with the aid of her then famous brougham and the two white horses, which made her a notable figure in the pre-motor days in London. Marie gave England a delicious laughter-provoking comedienne, a brilliant artist, and a great personality.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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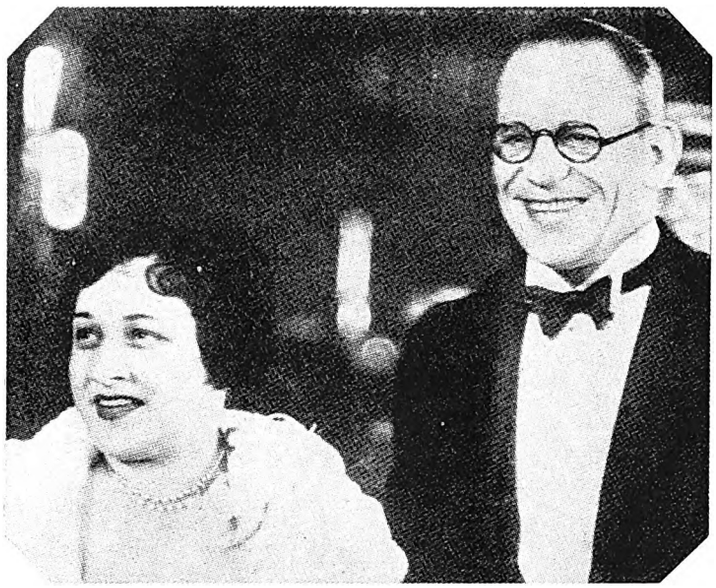

And here is how Lon Chaney looks when he is all dressed up. This is the only picture of its kind in existence, because Mr. and Mrs. Chaney have hitherto refused to pose for informal photographs together.

A Wireless Delusion.—The elderly spinster with a wireless set in her bedroom, who went to sleep with the head-phones on, woke up to hear a man's voice, blushed, and put on a dressing-gown.—*The Evening News.*

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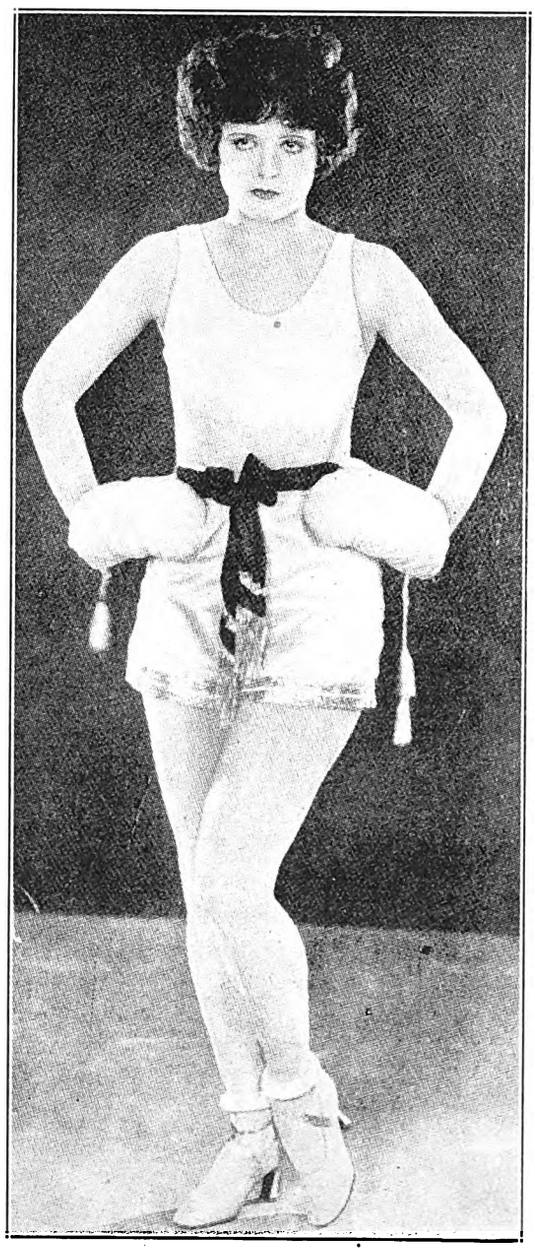
Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING MAY 30TH, 1927.

Tivoli Theatre, Capetown.—(Opening Wednesday, June 1st): Sammy Shields, Major and Henley, St. Denis Sisters.
Empire, Johannesburg.—Hetty King, Rupert Hazell, Monroe Brothers, Fay Paulette and Co., Lula and Clay, Geddes Brothers, Taylor and Summers, Desi Desiderati.
Orpheum, Johannesburg.—Pat and Terry Kendall, Marie Kendall.
Grand, Pretoria.—George Jackley, Nat and Joy.
Criterion, Benoni.—Daisy Dormer, Walter Sayton and Partner.
Rinko, Maritzburg.—Robinson and Macken, The Three Elysees.
Criterion, Durban.—George and Betty Hope, Norman Carroll, Willie Woltard.
Apollo, Germiston.—(30th May, 1st to 4th June) Charon and Leacey.
Palace, Vogelfontein.—(31st May, Matinee and Evening) Charon and Leacey.
Grand, Port Elizabeth.—(Tuesday to Saturday) De Biere and Co., Russo and Bradford.
Empire, Brakpan.—(Friday and Saturday) Pasqui and Peru, Hastings and Adair.
His Majesty's Theatre, Johannesburg.—Percy Hutchison and Company.
Opera House, Capetown.—Arthur Bourchier and Company.



Clara Bow puts on the gloves.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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Another Very Important Theatrical Event

is the return of the "Chauve Souris," which is promised us for next Saturday night. I hear that Balieff the founder and producer, has included a great many new ideas in the forthcoming programme. London would sadly miss the "Chauve Souris" if it did not make its yearly visit here. We have come to look forward to the spring season for many reasons, one of the strongest being the thought of seeing this excellent company of Russians actors.

Shakespeare's Birthday.

April 23rd was Shakespeare's birthday, and a great Shakespearean dinner was given in honour of it. Maurice Guest, the famous American entrepreneur, was present, and being full of enthusiasm for Stratford-on-Avon (having just seen it for the first time) he is determined on taking a company of Shakespearean players who have acted in Stratford-on-Avon to America.

It has been suggested that Oscar Asche, who has played so splendidly in many Shakesperean plays, should play the leads. He has in his time played 290 parts in Shakespeare, and asserts that the smallest Shakespearean part is more worth playing than a large part by a lesser dramatist.

I remember seeing Oscar Asche playing the part of Mary Antony in "Julius Caesar." So anxious was he to show to the audience the unpopularity in which Mark Antony at first stood with the Romans that he let the crowd throw rotten eggs and refuse from the streets of Rome towards the place where he was standing in the forum, when he began the famous speech: "Friends, Romans, countrymen . . ."

To-night is to be a great night,

for we are to have the opening of the new Carlton Theatre in the Haymarket, London's newest playhouse.

Laddie Cliff is opening there with a new musical play called "Lady Luck," thus realising an old ambition of having Leslie Henson and Phyllis Monkman as his associates.

The new Theatre is very Modern.

It has the latest lighting appliances and labour-saving schemes, and the most perfect dressing-rooms.

In Glasgow, where "Lady Luck" was recently produced, the play was a great success, and one night there was a queue a third of a mile long outside the doors.

Cochran's new revue, called "One Dam Thing After Another," is promised for the middle of next month. He is inaugurating a new scheme with regard to dramatic critics. You may remember that he once for a short time locked them out of his theatre altogether, and now he proposes to invite them a few nights after the premiere, when the "pruning" and "working up" that they so often have pleaded for have already been achieved. The scheme has advantages. Revues are often much the better for a few days of settling down and elimination, but I imagine that the dramatic critics will rather resent it, and you will either find them howling for admission or howling through the columns of their respective papers.

Here is one fact to end up with. I saw last night one of the best productions that has appeared for a long time. This was "The Transit of Venus," by H. M. Harwood, at the Ambassadors' Theatre. The story is of a romantic middle-aged woman, who behaves as though she were still in her teens, and pursues a reluctant young ass of lover into West Asia. The play was full of wit and comedy, and was admirably acted by Athene Seyler, as the romantic and pursuing lady, Nicholas Hannen, Allen Aynsworth and Nigel Playfair. Barbara Dillon, the young daughter of Frances Dillon, now playing in Arthur Bourchier's company in South Africa, gives an excellent study of a cool and casual young woman.

Ellis Jeffreys.

The accompanying photograph is that of Ellis Jeffreys, who is playing one of the leading parts in Frederick Lonsdale's play, "On Approval," of which I told you last week.

Pamela Travers.

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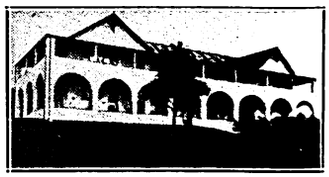

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RUPERT HAZELL,
Prince of Mirthmakers at the Empire, Johannesburg.

"There is too much unseemly levity around here."

[*Photo: Jane Plotz.*

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Racing Notes.

By "Observer."

Germiston Sporting Club are to hold a race meeting on Saturday next, May 28th, the weights for which will not be disclosed until after we have gone to press.

Officials, trainers, jockeys and apprentices are reminded that applications for renewals of their licences must reach the head office of the Jockey Club not later than Wednesday, June 1st.

Clairwood Turf Club, which held its first meeting on May 24th, 1921, celebrated its sixth anniversary this week.

E. Jacobie, whose foot was injured when Spicilma fell with him on the Turffontein track recently, had to forego his riding engagements at Saturday's meeting of the Pony and Galloway Club. One of these was a winning mount in Gotta Hope.

Before he left the Rand, George Weale was having an exasperating run of bad luck. Now quartered at Durban, George has at last made good friends with the fickle jade, Fortune, and on Saturday picked up another double by the aid of Siddown and La Soviet.

Nominations for the Durban July Handicap close on Thursday, June 2nd, or just one calendar month before the date of the race, which is to be run on Saturday, July 2nd. The weights will be published on Tuesday, June 7th.

On the authority of the horse's owner and trainer, it has been stated that Hampton Court is not to be nominated for the Durban July Handicap. Mr. Weir's while-legged chestnut is to be given a well-earned spell.

Cecil Ray rode Tetraset in the Two Thousand Guineas, and although he missed a place his handling of the colt so pleased that he was at once retained to ride him in the Derby. Up to date, Ray has ridden nine winners in England this season.

Double Ditch, a good racehorse in his day and a promising sire, died on May 14th at the stud of his owner, Dr. J. M. Beyers, Somerset East. On the same afternoon, two of Double Ditch's progeny in Don Juan and Madcap won a double at Capetown.

Saturday next marks the opening of the Winter Meetings at Durban. Already a large number of horses have been railed to those parts, and at the conclusion of the Winter Meeting of the Johannesburg Turf Club the big exodus will set in from the Rand.

One hears that Messrs. Kellner and Schimper, who purchased Jubilant II from Sir Abe Bailey, had arranged to lease the horse to Mr. H. E. Stephens, and that the horse is almost a sure runner for the Durban July Handicap, for which he is to be trained by H. Annetts. Jubilant II has been at Durban for the past couple of weeks.

Followers of the money were having a real bad time of it at Turffontein on Saturday, when the first five favourites on the card went down to defeat. As these included the 7 to 4 on chance The Card, things were looking pretty black for the settling, but the victories of Stranded and Gotta Hope in the last two races eased the situation.

Although the executive contributes only £3,000, the Derby of this year will be worth over £12,500, if only 20 horses survive the final acceptance. The balance of £9,500 is made up of owners' entrance fees, forfeits and acceptances. It costs £100 to send a horse to the post for the Derby and, in the circumstances, it is no wonder that only the wealthy people in England can aspire to the classics. Now and again there is an exception, but very seldom.

According to the cables, there is a motion before the stewards of the English Jockey Club to abolish the "declaration to win" rule, which is about as obsolete as the flag start, and another relic of the alleged "good old days" that could well be done away with. One of the soundest ways of looking at it is that all horses that go to the post should be genuine triers and, if an owner elects to start two or more in a race, they should be run out on their merits. And if an owner is not content to do this, he should be satisfied with one runner, his trainer having previously satisfied himself on the training track which is the best to rely upon.

Some of the starting at Saturday's meeting of the Pony and Galloway Club did not appear to be of the usual high standard one associates with Turffontein. On one occasion the even money favourite, Jack Horner, was last away from the gate, but in this case the gelding swerved away to the left but at the back of his horses and, never flattering, finished last. There was a stewards' inquiry, but it is said that no blame was attachable to anyone. In another race Moss Rose was badly left, and for this the apprentice rider, P. Sutherland, was suspended for the day and reported to the Jockey Club. As no particulars were made public, one must assume that Sutherland was solely to blame for Moss Rose being left. Else he would not have been punished. All the same, the public are becoming fidgetty over these happenings, and some are beginning to wonder if it is always the jockeys who are to blame.

At the time of writing, the acceptances for the Derby and Oaks, to be run on June 1 and 3 respectively, are not to hand. While most of the front rankers are sure to stand their ground, it is quite possible that the full liability of £100 will be paid to send to the post some outsiders whose chances on paper are woefully remote. Steve Donoghue's mount invariably commands a big following at Epsom, irrespective of its own ability, for Steve has already the winner of the Epsom Derby four times. This year it is stated he will ride Eleanor Lady Torrington's Vanoc, a colt who during the week won a maiden plate at Salisbury. This is not a very high recommendation and, even with the assistance of Donoghue, he will need to improve considerably on this to win the world's premier classic. Much better would it seem for backers to rely on the public form of the Two Thousand Guineas and give due consideration to the three that filled the placings—Adam's Apple, Call Boy and Sickle.

During last week, L. Hammon, who had crossed from England to America, cabled from Jamaica that he was returning at once to South Africa. Later on, another cable stated that the Rand crack had changed his mind and was not coming back. Hammon's venture to England was most discouraging and, unless his prospects in America are vastly better, he would be well advised to come back to this country, where he can be sure of a good demand for his services. Leslie Hammon headed the winning list of jockeys in South Africa last year, and, although he has been away nearly three months, he still retains a winning lead in the last figures published, which are as follows:—

	1st.	2nd.	3rd.	Unpl.	Total mts.
L. Hammon	63	38	24	153	278
W. Page	46	39	38	205	328
E. Jacobie	45	45	39	185	314
W. Holme	40	48	27	164	279
L. Kennedy	37	26	25	195	283
F. Maisch	37	43	36	89	205
C. Anderson	36	23	27	104	190
L. Fernandez	33	25	23	118	199
J. Bennett	30	20	10	112	172
S. Marais	30	30	34	186	280
W. Wallis	30	19	24	96	169
A. Webb	30	24	25	51	130
G. Nicoll	29	23	23	152	227
D. McKenzie	27	22	18	100	167
G. Askew	26	22	27	106	181
A. Eatwell	25	20	8	127	180

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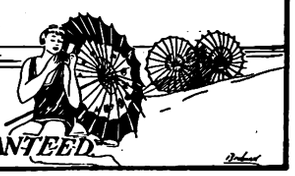

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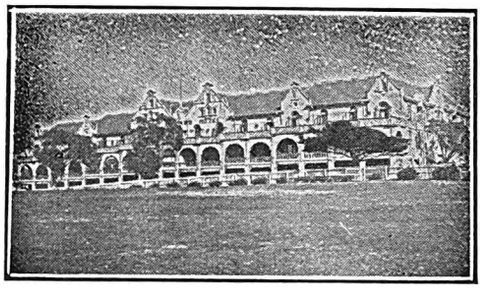

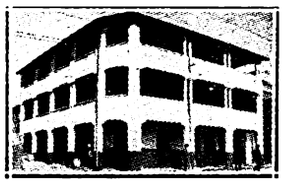

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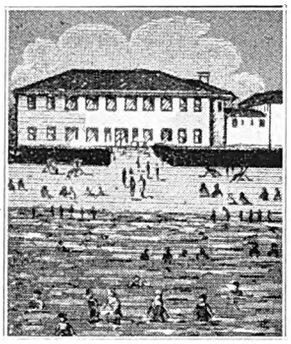

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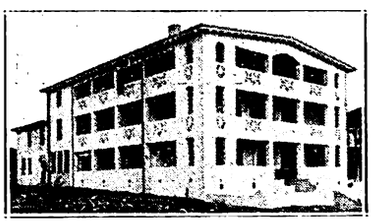

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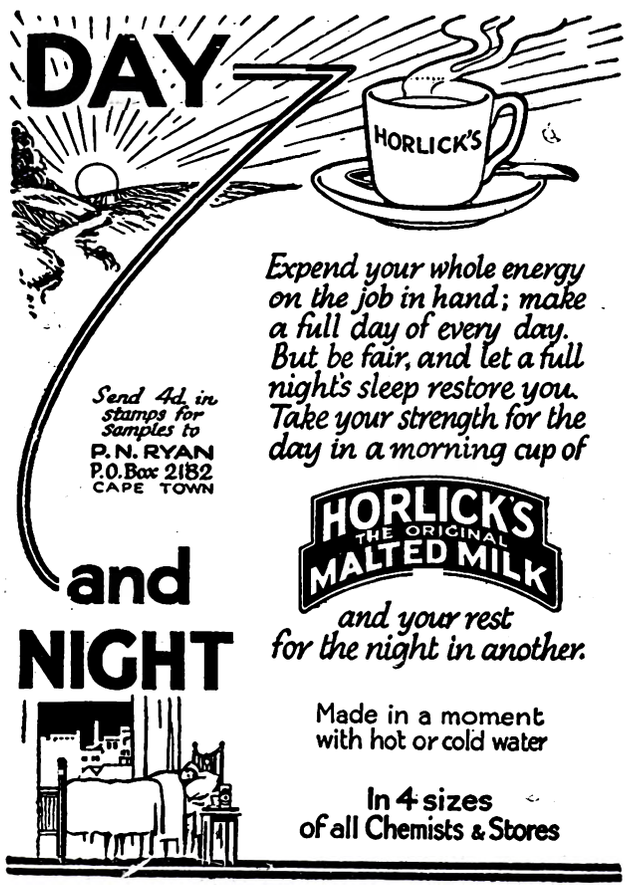

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Camera Studies by LEON LEVSON are acknowledged.

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STAGE, CINEMA & LISTENER-IN

VOL. XX., No. 618] JOHANNESBURG, JUNE 1ST, 1927. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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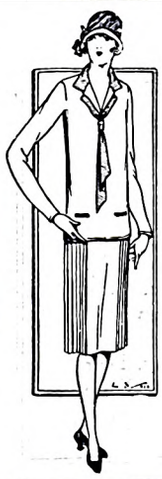

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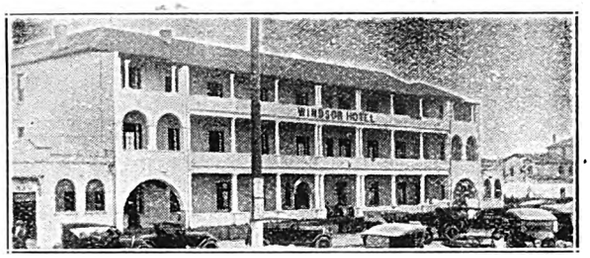

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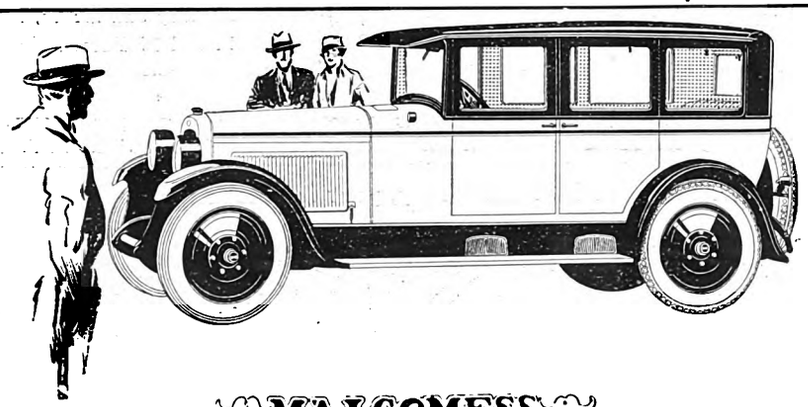

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STAGE, CINEMA and LISTENER-IN

VOL. XX. No. 618. WEDNESDAY, JUNE 1ST, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Hetty King arrives in Johannesburg and is playing, as you know, at the Empire.

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Mr. Percy Hutchison.

Mr. Percy Hutchison has many stories to tell of his association with his uncle, the late Sir Charles Wyndham, the well-known actor. He is, in his own words, "a link with the past. I remember being sent by my uncle to Paris to see the famous French actor, Coquelin, in 'Cyrano de Bergerac.' I returned to London and produced the English version, with my uncle playing Coquelin's part. There you are," he said, pointing to some photographs on the wall of his office. "There is the photograph of my uncle, and another of Coquelin beside it, each of them in the costume of 'Cyrano.'"

Mr. Percy Hutchison was a personal friend and admirer of Tree, Toole, Irving and Alexander—all famous names in the theatre world. He has also been associated with Sir Johnston Forbes Robertson. One-time members of Mr. Hutchison's company has been such famous people as Hilda Trevelyan, the greatest Barrie actress England has yet produced; Gerald du Maurier, Henry Neville, Mrs. Brown Potter, Mabel Love, Hayden Coffin and Aubrey Mather.

"To Madge Titheradge," said Mr. Hutchison, "I had the pleasure of paying 1s. 6d. a night to speak off in a crowd scene in 'Mrs. Dane's Defence.' My uncle, Sir Charles, pointed to her as she stood amongst the crowd of about thirty. 'Who's that girl?' he asked, and I replied, giving him her name. 'She'll go far,' said my uncle, 'and make a great name for herself.' His prophesy came true, for afterwards I had again the pleasure of paying her a salary when she played in 'General Post' at the Haymarket Theatre, but this time it ran into three figures. As for my present company, I am willing to predict that Miss Catherine Lacey, who plays the lead with me, has got a great future before her. She has a beautiful voice and an air of great distinction, as well as great acting ability. I think she will go far. I am sure you will like my next play, 'The First Year,' which will be staged on the 6th June. It is a very pleasing comedy."

Cherrie Hardy, of the Arthur Bourchier Company.
[*Photo: Jane Plotz.*

Caleb Porter.

The most mysterious character in "The Ghost Train" is that of the Stationmaster. This is played by Mr. Caleb Porter, one of our best-known London actors. South Africa should feel very proud of Mr. Porter, as he is a member of the original London cast. Mr. Porter refused contracts for the same part in both Australia and America, but he welcomed the idea of going to South Africa.

Caleb Porter, the Stationmaster in "The Ghost Train."
[*Photo: African Film Productions, Ltd.*

"You see," he said to me, "my curiosity was aroused by the week I spent in South Africa on my way home from Australia, so I am now going to have a chance of satisfying this curiosity."

Mr. Caleb Porter's conversation is, like Keats' "thing of beauty," a joy for ever. His mind teems with so many anecdotes and experiences that it is difficult to keep him to the thread of his story. No sooner is he half-way through one anecdote than a phrase or word reminds him of another, and his busy brain goes careering towards the second one with equal enthusiasm.

Mr. Caleb Porter, you must know, is renowned for his beard. I must let you into the secret that the beard he wears in "The Ghost Train" is his very own, grown by himself, and not put on with theatrical gum. "When I knew that a beard would be necessary to the part," said Mr. Porter, "I let mine grow, and have never shaved it off since the first night."

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The Hippodrome Eight.

Some of them are fair, some of them are dark, one or two have brown hair, and there is one with hair that nearly approaches gold, so you see that even in looks the Hippodrome Eight are versatile, but perhaps I am beginning at the wrong end—I should introduce them to you first.

The Hippodrome Eight are the famous dancers who have made all the recent shows at the Hippodrome, London, such an enormous success. They dance. They dance beautifully and charmingly. They sing, too, and are responsible for many of the best scenes in "Bits and Pieces," George Robey's revue, which will shortly be seen in South Africa. Perhaps the Hippodrome Eight are seen to best advantage in a number called "Sport." While Babs Farren sings this, these dancers appear representing different sports. Two of them come on and dance an imaginary Tennis Ballet. There is a Ballet of the Cricketers, and another Ballet of Football, and then a ludicrous and most provoking Ballet of invisible Golf.

The Hippodrome Eight danced their way right through "Bits and Pieces," and into the hearts of the audience. They shed the lustre of their dancing in nearing every scene, and are particularly graceful in the Egyptian scene.

This little group of dancers will make their first appearance in South Africa shortly, and I am inclined to predict that the whole of the country will shortly be tapping its toes to the tune called "By the Hippodrome Eight."

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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George Robey.

An Appreciation by Rupert Hazell.

It is proverbial that artistes as a class are not good at business. Thus it came about that I found myself during the war with the rank of Sergeant and the pay of a Private. To counterbalance the depressing effect of this position on a sensitive nature, we had amongst our officers one of the best character actors it has been my good fortune to see—Captain Edmund Gwenn.

On parade our behaviour to each other was immaculate, but in the secrecy of his quarters ——! Well, one night we were discussing a forthcoming charity concert—one of a series given by George Robey at the London Coliseum, and by means of which unbelievably large sums were raised. We were both to appear, and Edmund Gwenn happened to mention that he didn't know what to do about material. In a burst of midnight confidence, born of Bacchus, I said, "I'll write you a monologue."

Next morning I had a headache and a horrible sense of responsibility. However, I wrote a monologue, called "Hotel Blighty." (The concert was for the Waterloo Station Free Buffet.) Edmund Gwenn recited it and made it sound good. It met with a rapturous reception.

As I came off the stage, a big boy of quite a few summers, but no winters, caught me by the lapels of my coat and said, almost threateningly, "Did you write that?" It flashed through my mind that I had read somewhere of an author being shot as the only fitting reward for his work. However, tremblingly, I admitted my guilt. "Then why don't you write me a song?"

You can imagine my state of mind when I tell you that the big boy was none other than George Robey. I had been asked to write a song for the world's greatest comedian! For a man whose popularity as a mirthmaker has, I am sure, never been equalled in London. I experienced one of those moments of exultation in which anything is possible. So I wrote "I Mean To Say!" which Mr. Robey sang in "Joy Bells" at the London Hippodrome.

And let me say in passing, I'm sure it wasn't a good song until he sang it. However, he made it seem wonderful. So much so that since then the more I see of authors the more I think of "Comics." I can say this without prejudice, because I have, with more or less success, been both.

Another vivid recollection is of his sitting in his dressing-room after doing two shows at the Hippodrome, which necessitated his being on the stage most of the time, and wedging in six or seven entertainments at military hospitals—sitting there "dead beat," but uncomplainingly, only to set off on a similar round of exhausting work next day. Nobody but the "boys" at the hospitals realized how much happiness he brought into their dull and pain-ridden lives, but even these will never realize how much it cost him to do it. His wonderful physique and cheerfulness alone made it possible.

I could go on enumerating his many acts of thoughtfulness and generosity, but, I am sure, he would be the last one to wish it.

Rupert Hazell and Elsie Day were two of the most popular artists who ever spoke to listeners-in from 3L.O. They are at the Empire, Johannesburg, in their fourth week, and June 6th go to the Rinko, Maritzburg.

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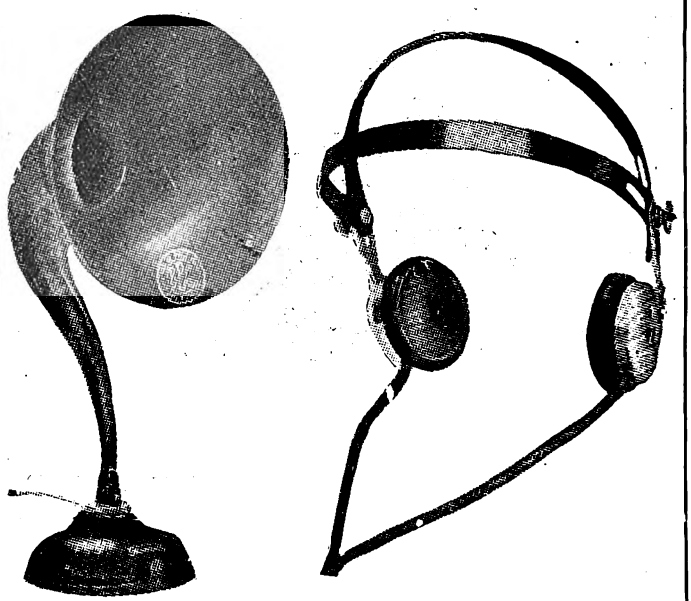

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Terry and Pat Kendall.

To dance really well the love of dancing must be born within one. One must dance not only with the feet but with the head and the heart. If these latter characteristics have no part in the dance, it becomes a thing merely mechanical and automatic. It loses its beauty and its meaning.

Terry and Pat Kendall, however, cannot be accused of dancing with their feet only. Their dark heads and their happy hearts both contribute largely to their art.

Terry and Pat are the babies of the Kendall family, whose present head is the famous Marie Kendall, who, with her son and daughter, is now in South Africa. I have never seen a mother so adored by her children as Marie Kendall is by Terry and Pat. They tell her all their secrets, she shares in all their pleasures, and they vivify for her her own early youth. Not that that needs much effort to call up. Marie Kendall is little older now than she was twenty years ago, when as a young girl she charmed London with her vivacity and her sense of comedy.

But this is, after all, Pat and Terry's paragraph, and we must unwillingly close the door on the face of their brilliant mother.

Pat and Terry have a lot to say about their recent tour in America. While they were in New York they were playing in two shows a night. Their first show was "Great Temptations," and Terry and Pat were the two youngest members of a cast which numbered more than 150. What a feast of theatrical splendour "Great Temptations" must have been. But Terry and Pat declare that they enjoyed their second show of the evening more. This was at the Cafe de Paris on Broadway, a sort of sister restaurant to the famous Cafe de Paris in Paris.

"At first," said Terry to me, "Broadway reminds you of a sort of country fair. It is too bright, too dazzling, too gaudy and garish. And yet, after you have been there for a little while, it grows upon you. You feel as if you were walking along the Milky Way. But in spite of a growing affection for America, an Englishman never gets used to that boxed-in feeling which is due to the great height of the buildings."

Bobbie Barber, to come to Africa in "Tiptoes."

And here Pat chimed in with her impressions. "It's extraordinary," she said, "how few people dress for the theatre in New York. They come in their ordinary every-day clothes, most of them, and one seldom sees glistening feminine evening gowns side by side with the black and white magpie evening modes of the man. American audiences are not so enthusiastically responsive as are audiences in England. But one feels, nevertheless, that their approbation is worth working hard to gain."

Pat and Terry go to the Grand, Pretoria, on June 6th.

"Married Flirts," one of the films to be shown at the Bijou, Johannesburg, during the week of June 6th.

Seymour Hicks.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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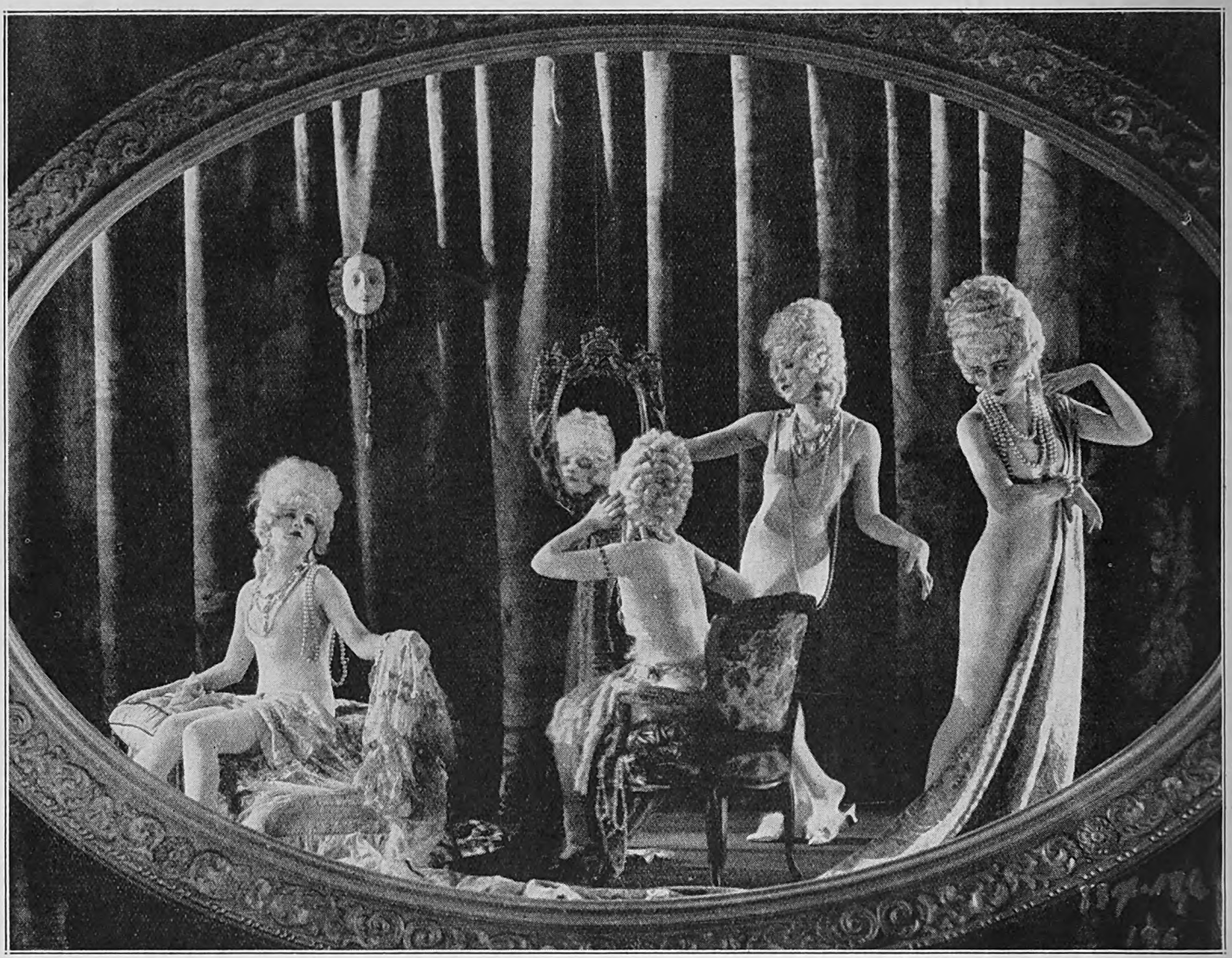
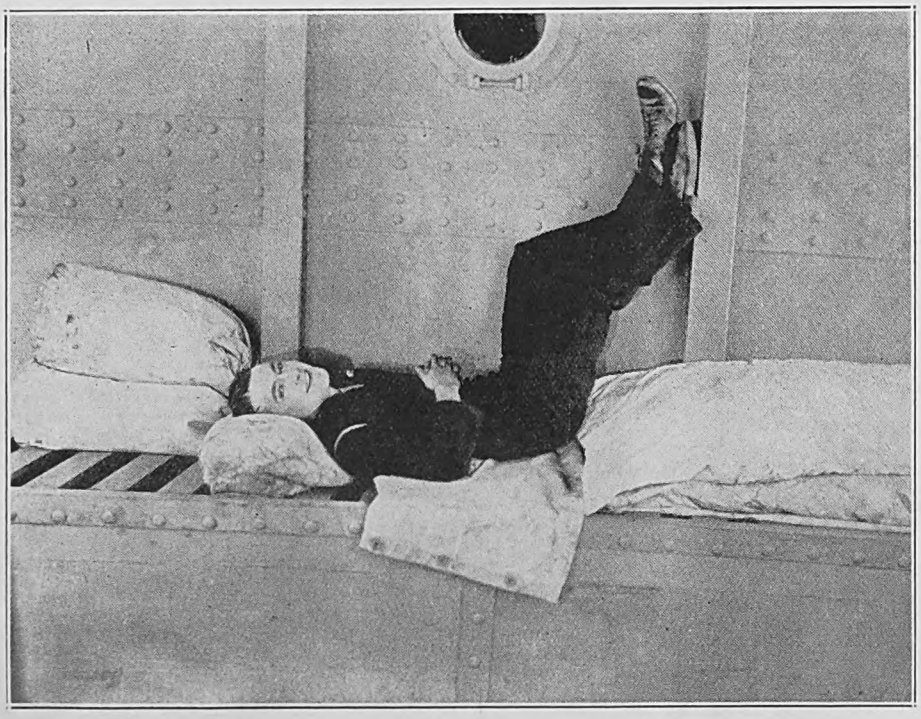


In my lady's boudoir.



"Shore Leave" is going to be screened at the Grand, Capetown, on June 6th, 7th and 8th.

Winnie, the daughter of Mr. and Mrs. Louis Davenport. Louis Davenport is on the water with his fine act, en route to show in South America.

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King and Benson.

Why, everybody's heard of them, nearly everybody has heard them, and everybody and his wife will want to hear them when they open at the Criterion, Durban, on June 6th. That, in a nutshell, is fame!

And never more thoroughly deserved, for these tremendously popular artistes—old favourites of thousands of audiences—present a bright, witty, speedy act, full of comedy, that has created miles of smiles to girdle the world. Their success has been universal, for they have played in most of the countries of the world, and always called forth the keenest appreciation from their audiences.

In his familiar messenger-boy garb, Charlie King's message to all and sundry is that "happiness brings laughter, and conversely," and he delivers it in quick, rapid fashion, unknown to the honest-to-goodness members of the messenger fraternity. Chockful of reminiscences of the one and only "profession," Charlie recalls how he was indirectly responsible for Houdini's start on the road to fame. Billed to appear in California and Kansas City at the same time, Charlie being an entertainer and not a magician, obviously couldn't do the impossible, and accordingly "scratched" at Kansas. A hurried search was made for a substitute, and Houdini was recruited from a small side show to fill the bill.

Luckily, Martin Beck, a "big chief" in variety, saw him, offered him a contract, and—presto!—the handcuff king had escaped for ever from the cheap show as easily as he escaped from his irons. Mr. King's absence proved to be a right royal piece of luck!

Flo Benson studied dancing under Genee, and seconded Pavlova in ballet in America. Subsequently she played lead on tour in George Edwardes' shows, including "Gipsy Love" and "The Dollar Princess."

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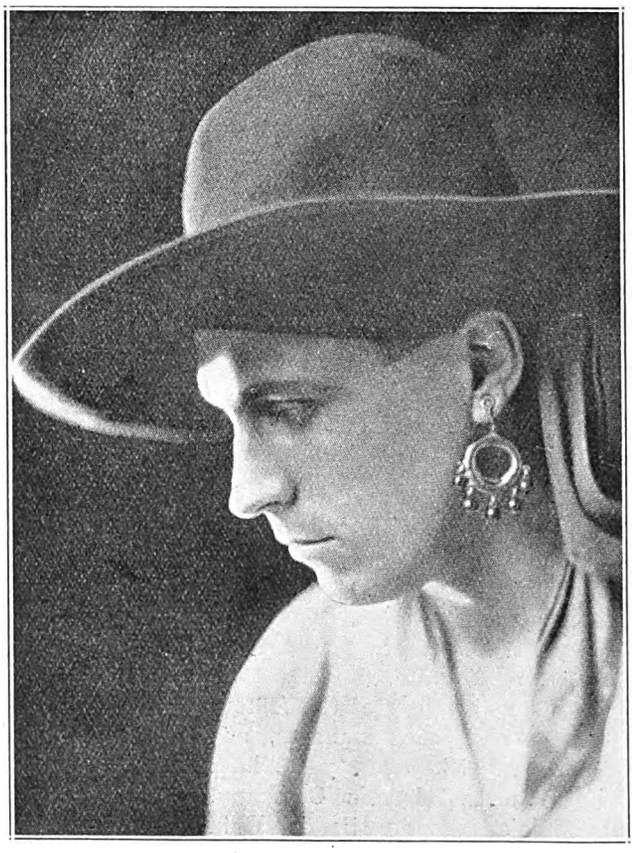

Robert Layton, who will arrive with George Robey.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Lula and Clay.

"And what," I asked Lula and Clay, who are appearing at the Empire, Johannesburg, "do you think of Africa"? But I was not prepared for the rush of broken English that came in answer to my query. They cried together with one breath: "Oh, but it is so nice. These audiences . . . . . so good! The most best people for appreciation!"

Although they have been practically round the world, their large fund of enthusiasm has remained unimpared. They talked vivaciously about Russia—its magnificence before the war and the great change which has come about since the Soviet Government took command. They talked of audiences in different countries, and always came back to England with a huge gush of praise for the appreciation they had received here.

I learned that Lula had turned the tables upon tradition and was a keen boxer. "Why, when I was in Sweden, I got my nose broke," she said, and there was a ring of pride in her voice as she told me the news.

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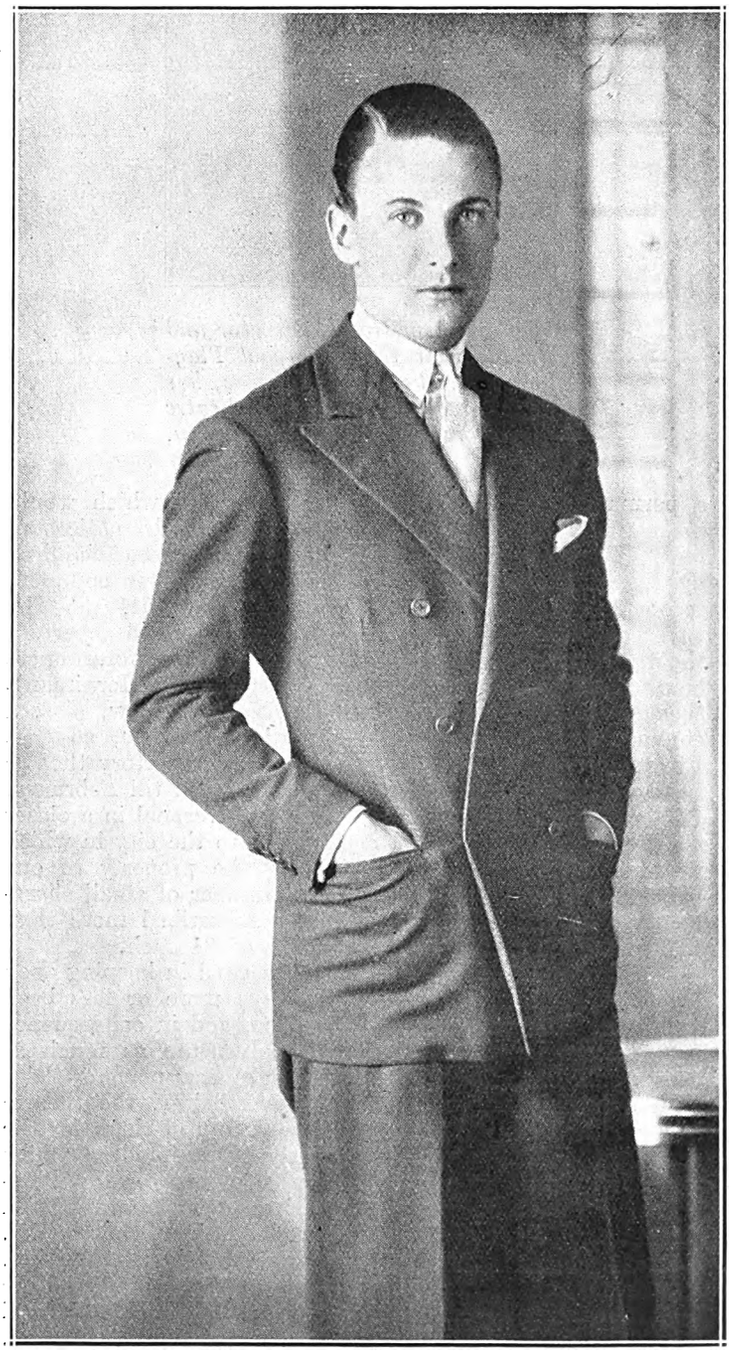
Sinclaris and Dalva.

Probably there are many parents who still tell their children, with that annoying reminiscent delight, of "the good old days," and, amongst the names they call up from the past, that of Delevanti probably figures there often. Delevanti, the parents say, was a famous clown at the Drury Lane Theatre, London, when these same parents were little boys and girls.

The famous clown has some connection with South Africa, for his son, Harry Dalva, will appear on June 6th at the Criterion, Durban, with his partner, Kitty Sinclaris. Harry Dalva got his first theatrical experience in the ring of his father's circus. There, as a small boy, he learned to turn somersaults and do marvellous feats on the trapeze. His sister, now known in America as Miss Physical Culture, and who is claimed by that country as its most beautiful and perfectly-formed woman, also got her first experience in this circus.

Harry Dalva, however, has not followed in the steps of his father. Instead of clowning with his head, he clowns most miraculously with his feet.



Edward Woodings, the boy in "Treasure Island," with the Arthur Bourchier company, who is engaged to Phil Buchanan, of the Percy Hutchison company. [Photo: Jane Plotz.

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The British Repertory Theatres.

No. II.—LIVERPOOL.

The Liverpool Repertory Theatre, now known as the Playhouse, is in the sixteenth year of its existence. Its history has been one of unusual interest, for it has been compelled to face many vicissitudes and varying changes of fortune. But it has at last triumphed over its difficulties and to-day it is not only paying its way, but actually making a profit, a thing of no small achievement for a repertory theatre which keeps open for forty-two weeks of the year and whose weekly expenses amount to nearly five hundred pounds.

The Playhouse owes its beginning to the success of an experimental repertory season in February, 1911, at Kelly's Theatre, under the direction of Basil Dean and Miss Darragh, and a scheme was immediately launched to found

William Armstrong, Director and Producer at the Liverpool Playhouse for the last five years, has done much to raise the theatre to its present state of prosperity.

a permanent repertory theatre in Liverpool which would make the city independent of London for its dramatic supplies. The Star Theatre in Williamson Square was acquired by the promoters of the movement, and after complete reconstruction, opened on November 11th, 1911, as The Liverpool Repertory Theatre. It was the third repertory theatre to be started in Great Britain, its two forerunners being Manchester and Glasgow. But Miss Horniman's theatre, with all its wonderful traditions, is now, alas, a cinema, and the Glasgow one no longer exists, so that Liverpool can claim to possess the oldest repertory theatre in this country, as Birmingham did not open till February, 1913. The Playhouse has belonged to Liverpool in a closer sense than any other repertory theatre to the city in which it is situated, for, instead of being the property of one person, it is owned by a very large number of small shareholders, no one of whom originally subscribed more than £250, and the greater number shares of £1 each.

Although the Playhouse has succeeded in keeping open for nearly sixteen years it has always more or less been under the domination of its box office, and in consequence its directors have been unable to adventure as much as they would have liked into the realm of new plays or those with a frankly limited appeal. Nevertheless, the theatre has produced several hundred plays, many of them for the first time on any stage, and nearly three hundred which would not have been seen in Liverpool but for the Playhouse. In addition to the plays of the best known British dramatists of the modern school, such as Shaw, Galsworthy, Bennett, Milne, Masefield, Barrie, Brighouse, Barker, Houghton and Monkhouse, it has produced many of the Shakesperian plays, the masterpieces of Goldsmith and Sheridan, as well as the dramas of Ibsen, Hauptmann, Tchehov, Zola and Martinez Sierra.

The Playhouse has been an admirable school of acting for several hundred artists, and St. John Ervine says, "The Liverpool Repertory Theatre has enriched English acting to a quite extraordinary extent, and I believe it is true that more of the best actors and actresses learned their job in Williamson Square than in any other part of the country." Among the innumerable artists who "graduated" from the Playhouse are Ronald Squire, Cecil Parker, J. H. Roberts, Richard Bird, Frederick Cooper, Hugh Williams, Percy Marmont, Arthur Pusey, Doris Lloyd and Estelle Winwood.

It has numbered among its producers Basil Dean, the theatre's first producer and director for five years, Bridges Adams, Laurence Hanray, Nigel Playfair, Stanley Drewitt, and Madge McIntosh, the last-named running the memorable "Commonwealth Company" for the first two years of the Great War. Among its scenic designers have been George Harris, of Reandean fame, Doris Zinkeisen, Mary Adshead and Aubrey Hammond; while the post of business manager and licensee is held by Maud Carpenter, a woman of exceptional ability, who has been on the managerial side of the theatre since it first opened. During the last five years the theatre has been under the direction of William Armstrong, who also produces all the plays, and the theatre owes much of its present success to his sagacity and creative ability. Mr. Armstrong is well known to London theatregoers as an able actor, especially in Shakesperian parts, but he is better known in Liverpool as "the man who found the Repertory in a parlous condition and slowly but steadily raised it to a state of increasing prosperity."

In the Playhouse "Circle" the theatre possesses a valuable adjunct to its activities. It meets on alternate Sunday evenings in the theatre, with a membership of nine hundred. Among the many lecturers who have addressed the "Circle" are Granville Barker, St. John Ervine, James Agate, Hilaire Belloc, W. B. Yeats, and Sir John Martin Harvey.

The policy of the theatre is first and foremost to produce plays that are worth producing and which would not be seen in Liverpool but for the repertory theatre. The Playhouse caters for no definite class of playgoer, and is not run solely to please the "intelligentsia" or the contrasting equivalent, and in consequence its plays range from the lightest of comedies to works of such serious nature as Susan Glaspell's "Inheritors," produced here for the first time in England and played by the Playhouse Company afterwards at the Everyman Theatre, London. Among other recent productions have been Eugene O'Neill's "Gold," for the first time in this country; Heijerman's "The Rising Sun" and "Doctor Knock" of Jules Romains, which ran for a month last October.

Specially written plays for children are given every Christmas, the most successful recently being A. P. Herbert's "King of the Castle," written in collaboration with William Armstrong. The price of seats at the Playhouse range from ninepence to stalls at five and ninepence, and its seating capacity is over nine hundred.

The present company includes Herbert Lomas, one of the finest character actors in England; James Harcourt, a very popular comedian; Sebastian Shaw, Jack Minster, Robert Speaight (of "O.U.D.S." fame), Marjorie Fielding and Emmie Arthur-Williams.

To sum up, the Playhouse is Liverpool's own theatre, holding a unique place in the artistic life of the city, and is meeting with an ever-increasing measure of public support. Thanks to its excellent work, over five thousand people a week have for fifteen years been entertained (and after all that is the first function of any theatre) and many times have been lifted to some considerable extent above the grey atmosphere of this northern town. According to C. E. Montague, the distinguished critic, Liverpool is "A City that has a Theatre."—*The Theatre World.*

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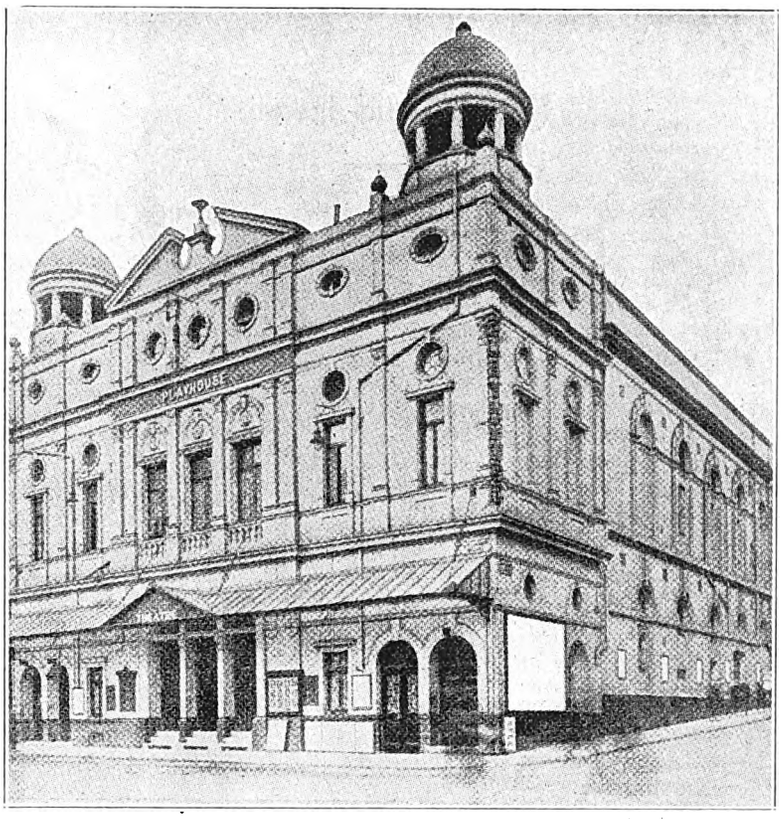

The Theatre.

Herbert Lomas, the leading man of the Playhouse Company.

Maud Carpenter, business manager and licensee of the Playhouse.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Paris Fashions.

For the Mid-Season.

MAY, 2ND, 1927.

Line changes so imperceptibility that it is not until previous dresses begin to look wrong that one realises what is right. The mid-season, which is becoming more and more established in Paris and which now produces hundreds of new models at once instead of a continuous but rather small trickle, is also emphasising a number of new lines. A good many skirts are longer, and this feature is stressed by Drecoll. The Turkish note is apparent at Worth's, and it was not there at all three months ago. The fitting coat is seen in long coats as well as short. Yokes have become an axiom and they are reinforced by the colouring of the sleeves which is made to match them. Quite a number of waists not only appear higher but really are higher. This does not mean that any of these features are permanent. But they are being tried, and some of them no doubt will survive.

The Turkish Note.

The Turkish note, as emphasised by Worth, is seen in the long narrow neck rounded at the bottom. It is seen in the emphasis of the bolero with its big long armholes, and finally it is seen in a Turkish trouser effect which is repeated over and over again. The bolero appears in both the sports dress and the evening dress. In the latter it may be close down the front, but much more often it opens and shows an undervest. It allows of very sumptuous embroidery, and in addition to being an accessory of the dress, it is also freely used by itself, generally in bright colours and worked round the edges with blanket stitching or bound with some bright contrasting ribbon. The Turkish trouser effect is almost the outcome of the pleat. Worth pleats his skirt and then tucks them under, and there is the Zouave trouser complete, especially where it is given a little lift half-way along the edge. Another method is to have the pleated skirt with a plain panel down the middle of the front. This broadens out slightly at the bottom and is then tucked between the legs and fastened to the middle of the skirt edge at the back. This is perhaps even more like the Turkish trouser than the preceding method. The dress with the bolero standing slightly away from the figure, with the hips swathed deeply with the material and with the Turkish trouser is very suggestive of the houri, while being entirely modern in its comfort and convenience.

Trousers and Knickerbockers.

It is perhaps the Turkish trouser which is the cause of the multiplication of knickerbockers generally. Worth has most of his sports suits with pleated skirts which are split down the front end and then tucked round the legs to form knickers. These are very convenient for walking or golfing. Another method is to have the knickerbockers pure and simple, but it is covered by an apron of the material in front. It is loose on one side, and the corner can be raised and fastened up at the waist, like a grocer's apron, from which it may have been derived.

While many of the sports dresses have knickerbockers dissembled in the skirts, their chief characteristic lies in their colouring this season and in the variety of materials of which they are made. Generally speaking, the sweater is darker than the skirt, and it is almost an axiom that it should have brightly coloured horizontal stripes of different widths. Beige is probably the most popular ground colour, and in this is included the natural kasha. The upper part of the sweater may be beige and the rest of it may be of blue or crimson stripes, showing the least portion of beige between. The skirt is generally in the same beige. Most of the sweaters come down well below the hips, and are belted with a strap in a colour corresponding with the stripes. The introduction of colour round the hips gives the whole dress a continuous appearance, and leaves shoulders and skirt hem plain. Crimson is one of the most popular colourings on a beige ground, but it is run very close by bright blue. Bright blue and dark blue are similarly used together, and look very bright and gay. The sweater is knitted and long, and has beige shoulders running into ochre below the yoke line. It finishes well below the hips with brown. The skirt is of the beige. The colouring of the sleeves is carried out exactly like that of the sweater, giving width to the sweater and making the hips seem correspondingly narrow. Skirts of sports dresses are invariably pleated. The most fashionable form of pleating is in two bunches, one at each knee, or an opening down the front, showing two or three pleats on the top of each other.

Marjorie Fulton, coming to South Africa in "Tip-Toes."

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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Evening Dresses.

Evening dresses are made of every kind of material this season, among which cire satin and lace play a great part. This material is very supple, but it has a stiff, bright appearance, and so forms a piquant contrast with the soft tulles and satins. Drecoll uses cire satin and lace a great deal with which to form material contrasts. Dresses made of tulle and black lace very often have a straight under-dress, over which black lace and tulle are set in different thicknesses to give the requisite shaded effect. Here the yoke is often suggested by this means. It is made of one layer of the material, while below are two layers in the cire lace. This may also be used below the waist, while the skirt may be finished with a flounce of black tulle. Drecoll also combines sealing wax red cire in his evening dresses, either as a girdle well swathed round the hips, or as a flounce at the bottom of a white satin dress. Long cire ribbons may float from the shoulders, while patterns may be outlined in cire ribbon on fragile materials. Black evening dresses are seen as much as ever, now all-black, now over pink. A dress of black georgette was very simply made with a round neck and draped a little at the waist. where there was otherwise no break. The skirt was finished with a deep black fringe, which gave it a becoming swirl, and a long black scarf of the georgette edged with fringe was swathed round the neck, the long ends hanging down the back. Plain white is also seen a good deal, and sometimes with rather Victorian shoulders. White fischus have come in again, and broad bands of material are laid straight across the neck and are allowed to slope down off the shoulders. With these go full skirts much complicated with frills, beading or borderings of metal.

Dorothy Phillips predicts that the tasseled cane will come into fashion.

J. H. Wakefield, of the "Tiptoes" company.

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George Robey and Marie Blanche.

I bid you beware of P.C. 83 and P.C. 943. They will have you up on a charge of pessimism if you do not laugh at them. But I have no fear that you will be dragged to Bow Street or whatever is the South African equivalent for our famous police court. You will not be able to help laughing at these two stalwart upholders of the law of comedy. *writes our London correspondent.*

Their names are, when they take off their helmets and retire into private life, George Robey and Marie Blanche, as you have probably guessed for yourselves. They are seen here in the policeman scene of "Bits and Pieces," the excellent revue with which they are at the moment touring in England, and which they will eventually bring to South Africa about the middle of this year.

What an unforgettable face George Robey has. I might almost describe it as less a face than a playground for his moods and expressions. It is a most changeable face. Merely by raising one eyebrow he can alter it, and as he is constantly raising one or the other eyebrow, or both together, you can imagine how many changes George Robey's face undergoes.

Marie Blanche does not lag behind him in this respect; she has most mobile features. Having keen artistic sensibilities she does not try to make herself look pretty in a part which obviously calls for a comic make-up. If she is playing the part of a charwoman you may be sure that her costume, her make-up, and her facial expressions will all be indicative of the character she portrays. If, on the other hand, she is "playing straight," as they say in the theatre when they mean to imply that a person is acting in their own capacity, she looks as beautiful and vivacious as anybody could desire.

Altogether, they are a pair of perfect comedians. No, more than that, perfect artists.

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Phyllis Neilson-Terry.

It is rumoured that Miss Phyllis Neilson-Terry will bring a company to South Africa later in the year.

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Wireless NEWS

26th May, 1927.

JOHANNESBURG,

I have been asked by *Stage, Cinema and Listener-In* to write a short non-technical article on my experiences in amateur wireless.

It is about five years since wireless licences were granted to amateurs in South Africa (mine being dated 9th August, 1922), and " listeners in " to-day can hardly realise the many changes that have taken place since that time.

A licence in those days had to be accompanied by a drawing of the wireless set in the applicant's possession, the length and position of his aerial, supported by two testimonials as to his charactetr. It appeared to be such a serious matter that I actually went over to Pretoria myself to make sure it was made out correctly and would be passed.

Wireless sets have been gradually getting larger and larger, as far as the number of valves used, but many sets are now much more compact; eight valves will now be found in less space than three valves would have required three years ago.

The first set, a single valve, I imported from England, the second one from America—a Neutrodyne—recommended to me personally by the Editor of a big wireless paper in the States. Broadcasting started in England about two years after American stations, and America had, at the time I purchased the Neutrodyne, far more different makes to choose from. Since then, I have tried out a very large number of sets, including the most powerful eight-valve super-sets.

To-day, anyone without any technical knowledge of wireless, can buy a fool-proof set, and can enjoy the splendid entertainments now on the air, some sets having only one single dial for tuning.

An amateur can either take up wireless as a means of entertainment only, or as a hobby. If one takes it up as a hobby, the short wave is the more interesting.

Providing one has a first-class short wave receiver (two valves) there is no more difficulty in getting short wave broadcasting stations transmitting music and speech than in getting the local station, but there is a very great difference in the actual quality of reception, music and speech sometimes being almost inaudible on some nights, and on others it may come through almost as prfect as listening to " JB."

I have been reporting to " KDKA," the short wave experimental station of the Westinghouse Electric Co., Pittsburgh, America, regularly since March, 1925. It requires a great deal of patience to sit up night after night, and sometimes all night, doing everything imaginable to get intelligible reception, and then failing, but perhaps the following month reception begins to improve and then one is well rewarded for the many blank nights. It must always be remembered that short wave stations are in the experimental stage still, and it is only by receiving continuous reports from amateurs all over the world that they are able to ascertain the results of their labours.

Up to the present time, reception on short wave is simply a " chance," and unfortunately the more keen one is on getting a particular speech or message on a certain date and time, the more likely it is that conditions will be unfavourable. Later on, no doubt, this will be rectified.

On some nights long distance reception is quite good between 8 p.m. and 10 p.m., then goes off altogether; the next night it may be exactly the opposite. It is this fact which has made it so difficult for " JB " to give out with any certainty that it will relay at a certain time on a given date. The only thing one can do is to relay now and then for a short period some suitable item, when reception happens to be at its best.

As long ago as March 25th, I wrote to the British Broadcasting Co., London, informing them that " KDKA " was being received here so well, and saying how much South Africa would appreciate getting " 2LO," if they would only put up a short wave station. Their reply, dated the 22nd April, 1925, stated that this matter was receiving their serious consideration, but that they did not think it advisable owing to the fact that reception could not be guaranteed; another reason being that cash received from people in the United Kingdom for their own broadcasting could not very well be used for any other purpose.

The Westinghouse Electric Co. (" KDKA ") are the pioneers in short wave broadcasting, and every morning at about 5.10 a.m. our time, after they have given the Arlington time signals, weather reports, and important base-ball results, their announcer ends up by saying, " ' KDKA,' the pioneer broadcasting station of the world, closing down; good-night."

On the 4th November next it will be the seventh anniversary of " KDKA."

" WGY," the short wave experimental station of the General Electric, although starting some time later, has been most successful, and can be heard at the present time for certain every Wednesday and Sunday morning, about 1 to 1.30 a.m. up to 6.30 a.m., our time.

Now that the Phillips station in Holland has opened another experimental station, we should be able to receive quite frequently European as well as English broadcasting stations, the difference between our time and English time being so much more favourable for reception in this country. This station is at present transmitting every Tuesday and Thursday evenings on 30.2 metres.

" JB " is now experimenting on 35 metres, and should be heard all over Africa, and probably even as far as Europe. Those having short wave sets will be able to hear clearly without that bug-bear static, which spoils reception so much on the higher wave lengths.

In conclusion, I should like to remark that I am surprised that there are so many people still hesitating in buying a set. They cannot realise what they are missing under the new conditions since the African Broadcasting Co. have taken over the management, the programmes being so varied that there is not a dull moment the whole evening.

C. B. STRUTT.

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Announcer ... ... **Mr. Lago Clifford.**
Musical Director ... ... **Mr. J. Schulman.**

PROGRAMMES FOR WEEK COMMENCING MONDAY, JUNE 6th, 1927.

All programes are subject to alteration and re-arrangement at the discretion of the Management.

Time Signal: Broadcast at 1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. Monday, Tuesday, Wednesday, Saturday: Children's Session (arranged by **Aunt Carrie**).

5.0 p.m. Thursday and Friday: Children's Session (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

12.30—1.20 p.m. Tuesdays: Music by **"JB" Studio Orchestra.**

1.20 p.m. Tuesday: Organ Recital by **Mr. John Connell,** F.R.C.O., Town Organist, relayed from Town Hall by permission of Town Council.

MONDAY, JUNE 6th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "South Africa to Europe via East Coast." No. 6: "Rome to Turin, Genoa, Mont Genis, Paris to London." A Travelogue by **Mr. J. B. Drake, M.A.**
3. **"JB" Studio Orchestra.**
4. Mezzo:
   (a) "Ave Maria" ... ... Mascagni.
   (b) "I did not know" ... ... Trotere
   Miss Susie de Villiers.
5. **"JB" Studio Orchestra.**
6. **Daisy Dormer,** Comedienne, relayed from Orpheum Theatre.
7. **"JB" Studio Orchestra.**
8. **Hetty King,** Male Impersonator, relayed from Empire Theatre.
9. **"JB" Studio Orchestra.**
10. Mezzo:
    (a) "Good-bye" ... ... Tosti.
    (b) "Songs My Mother Taught Me" ... ... Dvorak.
    Miss Susie de Villiers.
11. **"JB" Studio Orchestra.**
12. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
13. **"The Cameos,"** relayed from St. James' Restaurant.
14. **The Havana Band,** relayed from the Carlton Hotel.

11.0 p.m.—Close down.

TUESDAY, JUNE 7th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Weekly Book Talk by **Mr. P. R. Davis,** Hon. Secretary, Johannesburg Book Club: "The Negro in American Life."
3. **"JB" Studio Orchestra.**
4. Baritone:
5. Trumpet Solos:
   (a) "Love's Serenade" ... ... Hume.
   (b) "Land of My Fathers" ... ... James.
6. **Nat and Joy,** Entertainers, relayed from Orpheum Theatre.
7. **"JB" Studio Orchestra.**
8. **"JB" Announcer.**
9. **Geddes Brothers,** Comedy Musical, relayed from Empire Theatre.
10. Baritone:
11. **"JB" Studio Orchestra.**
12. **"The Cameos,"** relayed from St. James' Restaurant.
13. **The Havana Band,** relayed from the Carlton Hotel.
14. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.

11.0 p.m.—Close down.

WEDNESDAY, JUNE 8th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk (No. 1) on Native Customs, by **Mr. W. G. A. Mears, M.A.:** "Kraal Government."
3. **"JB" Studio Orchestra.**
4. Baritone:
   (a) "Out Where the Big Ships Go," T. J. Hewitt.
   (b) Five and Twenty Sailormen" ... ... S. Coleridge Taylor.
   Mr. A. P. Jack.
5. **"JB" Studio Orchestra.**
6. **Desi Desiderati,** Italian Vocalist, relayed from Empire Theatre.
7. **"JB" Studio Orchestra.**
8. **"The Cameos,"** relayed from St. James' Restaurant.
9. Baritone:
   (a) "Deeper" ... ... ("Mary") L. A. Hersch.
   (b) "Jenney's Way" ... ... Charles Willeby.
   Mr. A. P. Jack.
10. **"JB" Studio Orchestra.**

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11. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
12. **"JB" Studio Orchestra.**
13. **Taylor and Summers,** Comedy Vocalists, relayed from Empire Theatre.
14. **The Havana Band,** relayed from the Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, JUNE 9th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. A Talk, "On Driving a Car in Johannesburg, by **Mr. H. G. Wood,** Secretary, S.A. Motor Traders' Association.
3. **"JB" Studio Orchestra.**
4. Contralto:
   (a) "Ring Bells Ring" ... ... Craske Day.
   (b) "When You and I Were Seventeen," Rosoff.
   (c) "Songs My Mother Sang" ... ... Grimshaw.
   Miss Lillian Abbott.
5. Sousaphone Solo:
   "The Ragtime Bass Player."
   Mr. J. M. McNamara.
6. **Daisy Dormer,** Comedienne, relayed from Orpheum Theatre.
7. **"JB" Studio Orchestra.**
8. Afrikaans Readings, by **Mr. Tommie Beckley.**
9. Contralto:
   (a) "The Enchantress" ... ... Hatton.
   (b) "Because I Love You" ... ... Berlin.
   Miss Lillian Abbott.
10. **"JB" Studio Orchestra.**
11. **Norman Carroll,** Reconteur, relayed from Empire Theatre.
12. **"The Cameos,"** relayed from St. James' Restaurant.
13. **"JB" Studio Orchestra.**
14. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
15. **The Havana Band,** relayed from the Carlton Hotel.

11.0 p.m.—Close down.

FRIDAY, JUNE 10th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Soprano:
3. **"JB" Studio Orchestra.**
4. **"JB" Studio Dramatic Company.**
5. **"JB" Studio Orchestra.**
6. **Percy Htuchison and Company** in "The First Year," relayed from His Majesty's Theatre.
7. **"The Cameos,"** relayed from St. James' Restaurant.
8. **"JB" Studio Orchestra.**
9. Soprano:
10. **Nat and Joy,** Entertainers, relayed from Orpheum Theatre.
11. **"JB" Studio Orchestra.**
12. **George and Betty Hope,** Dancers and Singers, relayed from Empire Theatre.
13. **The Havana Band,** relayed from Carlton Hotel.

SATURDAY, JUNE 11th, 1927.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30 3. **Dance Music,** relayed from St. James' Restaurant and Carlton Hotel.

12.0 midnight.—Close down.

SUNDAY, JUNE 12th, 1927.

7.30 Relay of Service from **St. Mary's Cathedral.**
Hymn: "Holy, Holy, Holy."
Psalm 34.
First Lesson: Numbers VI, 22.
Second Lesson: St. Matthew XXVIII, 16.
Hymn: "Blest are the pure in heart" (Keble).
Sermon by the Very Rev. Dean Palmer: "John Keble and the Oxford Movement."
Hymn: "Sun of my soul" (Keble).

8.45 (approx.) **The Symphony Concert** will be relayed from the Orpheum Theatre.

Close down at conclusion of Concert.

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A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

MONDAY, JUNE 6th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items, "Columbia" Records used.

1.20 **Relay of Lunch-Hour Concert** by **Capetown Orchestra** (from City Hall).

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital,** only "H.M.V." Records used.

5.2 **Special Hour of Music,** with notes:
"Quartet in G Major" ... ... Mozart.
"Pavane pour une enfante defunte" ... ... Ravel.
Birthday Greetings:
"Carnival of Animals" ... ... Saint Saens.
("All "Columbia" recording.)

6.0 Close down.

EVENING SESSION.

7.30 **Market Reports.**

8.0 **Time Signal. Weather report and forecast.**

8.5 **Overture:**
"1812" ... ... Tschaikovsky.
Songs, Miss Constance Bensimon.
Violin Solos, Miss Nora Rushton.
Songs, Mr. H. G. Tweedie.

8.45 **"Telephone Talk,"** by **Mr. W. Thompson,** Telephone Manager, Capetown General Post Office.

9.0 **News Service** (English).

9.5 **Songs, Miss Constance Bensimon:**
"Dedication" ... ... Schumann.
Songs, Mr. H. G. Tweedie.

9.20 **Sketch: "Memory System."**
Characters:
He ... ... C. Gordon Bird.
She ... ... Mrs. C. Gordon Bird.
Selection: "Princess Charming."
News Service (Afrikaans).
Close down.

TUESDAY, JUNE 7th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist: **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Agtermiddag Ontwerpe,** deur **Mij. Brewis.**

5.20 **Kinderuur,** deur **Mij. Brewis.**

6.0 Close down.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather report and forecast.**

MISCELLANEOUS PROGRAMME.

8.5 **Orchestral Items,** by **Alhambra Orchestra.** Conductor, **Isidor Fischer.**
Songs, Mrs. Copson.
Novelty Items, Muriel Kadish and **Bertie Stern.**
Relayed from **Tivoli Theatre of Varieties: Sammy Shields, Major and Henley, London Choreans.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

WEDNESDAY, JUNE 8th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of *Cape Times*).

1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital**

5.2 **Afternoon Topics:** "Sarawak."

5.20 **Scholars' Half-Hour:** "Fish and Fishing," by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

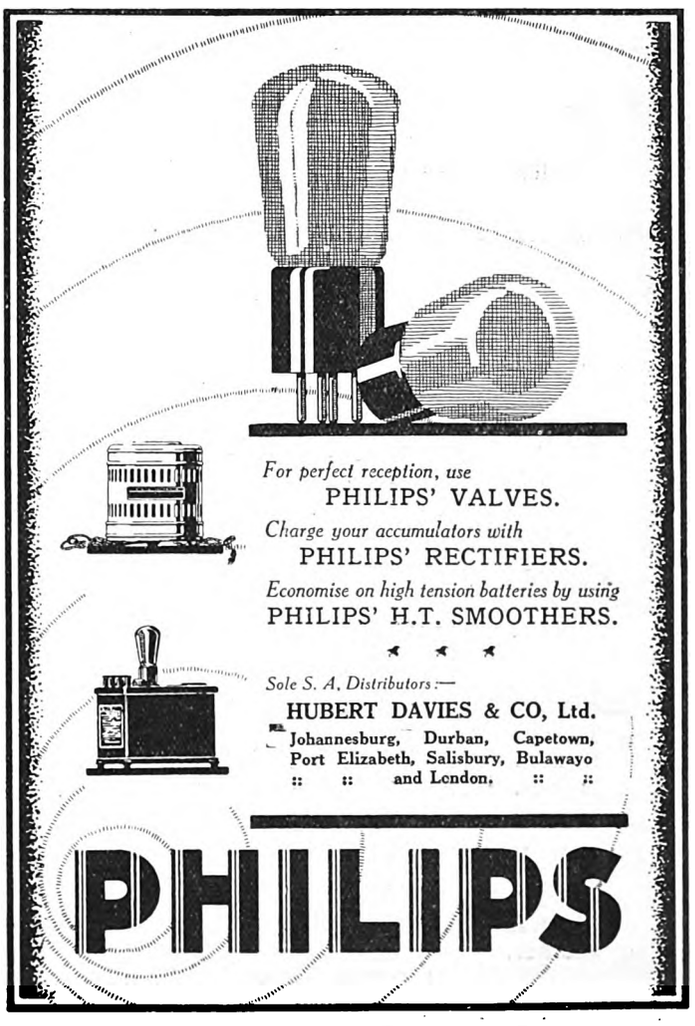
7.30 **Market Report.**

8.0 **Time Signal. Weather report and forecast.**

8.5 **"The West End at Night."**
An Excursion.

9.0 **News Service** (English).

9.15 **"The Humour of Jerome K. Jerome,"** by **Mr. A. J. A. Wilson.**
Relay from **Tivoli Theatre of Varieties:**
St. Denis Sisters, in Song and Dance.
Pierce and Roslyn, and their novelty instruments.



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THURSDAY, JUNE 9th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.55 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.0 **Afternoon Topics:** "An Experience."

5.15 **Children's Hour.** "Nature Verses and Music," by **Aunty Lex** and **Uncle Bonzo.**

6.0 Close down.

EVENING SESSION.

7.30 **Market Report,** in English and Afrikaans.

8.0 **Time Signal. Weather report and forecast.**

8.15 **Classical Concert, Capetown Orchestra,** relayed from City Hall. Conductor: **W. J. Pickerill.**
"Aubade" ... ... Lola.
"Scenes de Ballet" ... ... Glazounov.

9.0 (approx.) **News Service.**
"Symphony No. 4, in D Flat" ... ... Beethoven.

10.0 **News Service** (Afrikaans).

10.5 **Relay from Waldorf Cafe.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, JUNE 10th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items, "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital,** only "H.M.V." Records used.

5.2 **Short Story Afternoon, "The Rapparee,"** read by Gladys Dickson.

5.15 **Children's Hour,** taken by **Miss Stegmann.**

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).

8.0 **Time signal. Weather report and forecast.**

8.5 **Request Records.**

8.30 **Dance Music,** by **Baker's Big Six.** (Relayed by permission from Queen's Hotel, Sea Point.)

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, JUNE 11th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items, "Columbia" Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour. "The Family entertain one another."**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time signal. Weather report and forecast.**

8.15 **Popular Programme, Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from City Hall.)
Overture: "Raymond" ... ... Thomas.
(a) "Andantino" ... ... Mozart.
(b) "Bees' Wedding" ... ... Mendelssohn.
Song: "Elizabeth's Prayer" ... ... Wagner.
(from "Tannhauser")
Margaret Wandelt.
Violin Solo, **Alfred Gibbs.**
Selection: "La Boheme" ... ... Puccini.

9.0 (approx.) **News Service.**

9.15 (approx.) "The Three Bears" ... ... Eric Coates.
(First performance in South Africa.)
Songs: (a) "Allmacht" ... ... Schubert.
(b) "Ave Maria."
Margaret Wandelt.
"Dance of the Hours" ... ... Ponchielli.
Two Causcarian Sketches ... ... Ippolitov Ivanov.

10.0 **News Service** (in Afrikaans).

10.15 Relay from **Fletcher and Cartwright's Tea Room.** Leader, **Maurice Lando.**

10.30 Close down.

SUNDAY, JUNE 12th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.5 **Die diens sal uitgesaai word vanuit die Groote Kerk,** Adderley Street.

8.30 **Musical Programme** by **Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from City Hall.)

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Stage-Fright.

BY S. P. B. MAIS.

It is to be hoped that managers will profit from the lesson provided for their benefit on the first night of Somerset Maugham's "The Constant Wife" at the Strand Theatre. The cause of the trouble was quite trivial. By accident the first arrivals in the pit found themselves in the last row of the stalls. When the stallholders arrived there was quite naturally a certain tension which was ultimately relieved by the gallantry and sportsmanship of several stallholders who gave up their seats and stood. This example of good manners appears to have reacted on the pit and gallery to such an extent that the actors were led to believe that they had lost theirs. At any rate when the curtain finally fell and Fay Compton was constrained against her will to make a speech, hearing a loud "shut up" coming from upstairs she took it as applying to herself, and pointedly thanked the civil members of the audience for their appreciation. The next day she apologised for her stupidity in having mistaken the attitude of the house. The incident in itself is of no importance, and I should hesitate before recalling it to the minds of my readers were it not that it raises several points which seem to me to be worth discussion. In the first place there is the attitude of the cheaper parts of the house. It is suggested that if a person has a right to cheer he has a right to boo, which has about as much logical sense as the suggestion that because one person brings an aroma of "Quelques Fleurs" into a public room his neighbour has an equal right to make the atmosphere malodorous with those fumes of sulphurated hydrogen that are so dear to the practical joker at school. From every point of view the best adverse criticism is silence. Unfortunately, the majority of the pit and gallery first-nighters have, either with the object of being photographed or otherwise obtaining publicity in the Press, been standing outside the theatre, probably in inclement weather, for any period from three to twenty-four hours, an experience scarcely calculated either to stimulate forbearance to faults in play or actor, or to foster a fair critical sense, supposing any such sense to exist.

In fairness to the actor and playwright, as well as to the audience, I would have all first-night queues abolished, and every seat in the house bookable in advance. A more ridiculous waste of time than this effete queue system, which has nothing to defend it except sentimentalism, it would be hard to find. Were all seats purchasable in advance we should at any rate ensure that the audience would have had its regular meals during the day, and be as warm and comfortable as the average cinema audience, which rarely hisses a film which falls short of its expectations. I am not demanding insincere extravagant adulation for plays that are worthless, heaven knows we get enough of that already. What I am pleading for is fairness to the actor by allowing the play to take an uninterrupted course. Acting for the most part often strikes me as a child's game as practised by some of even our most famous protagonists of the art. It is not comparable with painting or composing for instance, but there is one occasion, that of the first night, when the actor is under a disadvantage compared with any other professional worker. He is judged on unreadiness. Every one knows that it is quite impossible to tell from rehearsal how any play will go. It simply has to be tried out before an audience. This audience ought to bear in mind all the time that the play's only chance of success lies in their bringing to it an attitude of suspended judgment allied with a determination to absorb what the dramatist is saying, and, if possible, to enjoy what they absorb. In a word, the ideal audience will listen to a new play with that "wise passivity" which Wordsworth recommends to those who would appreciate nature or poetry. They cannot form any adequate judgment on it while it is in progress, and very rarely afterwards until a reasonable time for the formation of judgment has elapsed. Audiences, no less than critics, need a training in criticism.

It is for this reason that I would abolish as equally evil as the queue the after-speech. There is simply no defence for it. It serves no purpose if an actor makes it, for he or she has given us of his or her best in playing the part, and we only fall to earth with a bump when actors become themselves. To see Cleopatra wading in a sea of orchids after taking the asp to her bosom is as much of an anti-climax as it would be to watch Abraham Lincoln having his first golf lesson immediately after his world-stirring speech at Gettysburg. If a playwright acknowledges his existence it is even worse. We are invariably and disagreeably surprised to find that such poetry or fineness could emanate from so prosaic or coarse a being. He cannot show us his brain or imagination. We forget that there's still no art to show the mind's construction in the face, and like King Duncan we are the more deceived the more we look. Let there be no more of these fumbling periods, fulsome platitudes, stammering, insincere apologies on the part of playwright or performer. When the curtain goes down, let it stay down, let the National Anthem be played and the audience disperse. Then the producer will be able to adjust at once, without having his judgment biased from outside and unhelpful noisy evidence, such as points as need adjustment and the players can go to bed. Only in this way will you avoid that most horrible of bugbears, stage-fright. An actor, to be any good, must be what is called temperamental. The temperamental are always at the mercy of circumstance. A shower of rain will so depress a composer that all music dies within him. The sight of an ugly face or the sound of a disgruntled 'bus conductor may lose the world an immortal sonnet. Even earth-bound, insensitive men like myself are depressed, disturbed and put right out of their stride when lecturing by a creaking chair or when writing by the back-firing of a motor bicycle. How then can you expect a highly-gifted, imaginative artist like Fay Compton to interpret a part which she has had no time to get adequately inside, when the audience not only fail to preserve absolute silence but convey by that queer telepathy, which all of us know, across the footlights that they are out of tune and antipathetic It must be difficult enough for the highly-strung, in the face of an audience of Yahoos, to remember even the words of their parts; how much more difficult to attempt to convey the subtlety of character to those to whom the word "subtlety" is as foreign as "suttee." By whatever means players must be encouraged, and to reduce the chances of unfortunate occurrences like that which took place at the first night of "The Constant Wife" queues must be abolished, curtain-calls and speeches done away with, and stage-fright thereby eliminated by the fostering of a spirit of sympathy on the part of an audience whose main object after all is to enjoy and not to condemn.—*The Theatre World.*

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A scene from "When the Door Opened," at the Grand, Capetown, on June 9th, 10th and 11th.

Fay Lampier in "The American Venus," at the Alhambra, Capetown, on the same date.

Fay as the Venus.

Leah Russell and Dora Dawn with Harold Walden. They all appear at the Grand, Port Elizabeth, on June 6th.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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The John Alex Brothers, who open at the Tivoli, Capetown, on June 8th.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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LONDON, MAY 5TH.

The London theatre has entered on a period of quiet as regards new productions, at least, for the space of the next few weeks or so. This state of things follows naturally on a time when there have been a great many new productions (nearly twenty in the West End in the last four weeks), and when, what is more, a high percentage of them have been successes. Among plays that hav been produced recently and are assured of at least several months' run, are Frederick Lonsdale's "On Approval," the sentimental comedy "Marigold," Miles Malleson's "The Fanatics," "The Desert Song," "The Vagabond King" and "Lady Luck." One or two of these may be in for very long runs indeed.

I must tell you of "Marigold."

It is a pretty, delicate comedy of the same type as "Bunty Pulls The Strings." It was produced last week at the Kingsway, and has been playing to excellent houses. Angela Baddeley, that diminutive but most clever actress, and Jean Cadell carry off the acting honours of the piece.

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We are promised this week a new play,

from the pen of that fruitful writer, Edgar Wallace, author of "The Ringer." This is "Double Dan," which will take the place at the Savoy of "And So To Bed," which moves to the Globe Theatre.

"And So To Bed" is having a phenomenal success, and it looks as if the actors will keep on tucking themselves into the very comfortable bed which the success of the play provides, for some time to come.

Last Night to the Opera.

As Samuel Pepys himself would have said, to "Der Rosenkavalier." It was rather nice to see Covent Garden glittering again with jewels and costly gowns. Since the war, the theatres, as far as audiences have been concerned, have been rather dull. One grew up in a tradition of well-dressed stalls and circle, but since 1914 we have rather thrown tradition to the winds. However, jewels and evening clothes are coming back again in full force in these later times, and last night Covent Garden glittered like a many-faceted diamond.

Der Rosenkavalier.

I thought "Der Rosenkavalier" was good. It is a very popular opera, and most of the seats had been sold out long before the opening night. Lotte Lehmann, who was with us last year, and Elisabeth Schumann both sang as delightfully as they did upon the occasion of our last opera season. In fact, the whole cast was almost the same as that of last year. "Baron Ochs" was performed by Richard Mayr, and Delia Reinhardt played "Octavian" delightfully. Bruno Walter again conducted.

I saw "Bits and Pieces" again last night. That delightful revue, with George Robey and Marie Blanche in the cast, never fails to charm me. It is full of excellent humour and good singing, and I am very glad to hear that it will be seen shortly in South Africa.

The accompanying photograph is the latest of Frank Cellier, who is now playing with Marie Tempest in "The Marquise" at the Criterion. Frank Cellier has done some of his best work in costume comedy, and nobody having seen his performance in the recent production of "The Man with the Load of Mischief" could possibly forget it. He repeats his success in "The Marquise," a play which, being written by the famous Noel Coward, and acted by Marie Tempest, Grahame Browne and Frank Cellier, cannot fail to have a long run.

Frank Cellier.

The title of Mr. Cochran's new revue, "One Dam' Thing After Another," pays, by the omitted letter, the homage which frivolity offers to puritanism. We go to all sorts of expedients to avoid the word in full. W. S. Gilbert dared not say "Damn," but he talked of "the big, big D." People of his time spelt the word with a dash, and bolder spirits coined the double form, "dammit" or "damme," but still avoided that tell-tale "n." We are promised the new revue for the end of May.

PAMELA TRAVERS.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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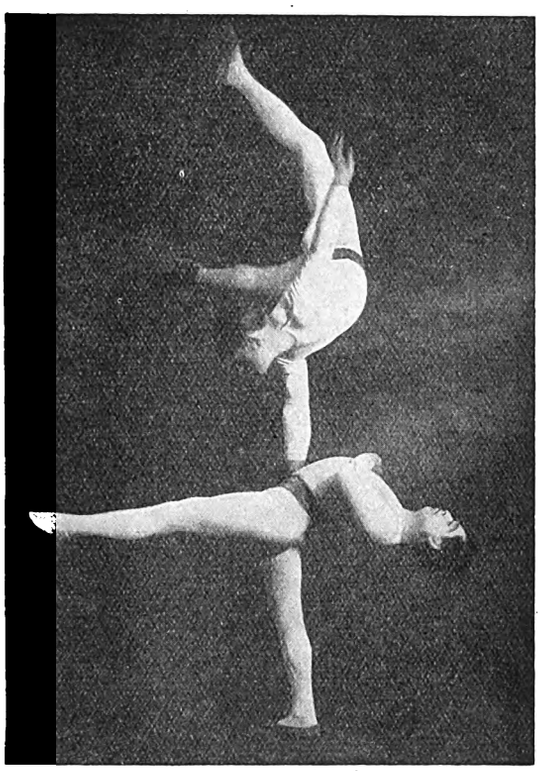

Walter Sayton and Partner.

A scene from "Desert Gold," to be at the Orpheum, Johannesburg, on June 6th.

Daisy Dormer.

I don't suppose there are many of us who, having once heard that old song "Tennessee," have forgotten its tune. But I wonder how many people know the name of the first singer of the song? It was Daisy Dormer's voice that first tossed it across footlights. And it was Daisy Dormer who made "I wouldn't leave my little wooden hut for you" so popular. She, of all vaudeville artists, knows how to mix pathos and comedy together in a song. She will have you weeping one minute and laughing the next—which is the proper order of things.

Her act is a delicious conglomeration of opera, popular songs, dancing and inimitable comedy. When you see Daisy Dormer tripping out from the wings clad in a slim little black frock topped with a frilly apron and with a ridiculous small white cap on her head, you will see the apothesis of every little tea-shop girl who has ever brought you tea and cakes. In this costume Daisy will sing her newest number, "Little Nippy." She modelled her representation of the tea-shop girl on the real "Nippy" who is found in so many London restaurants. "I used to go to Lyons' Corner House, day after day," Daisy Dormer told me, "so as to get the exact atmosphere that surrounds 'Nippy.'"

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Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING JUNE 6TH, 1927.

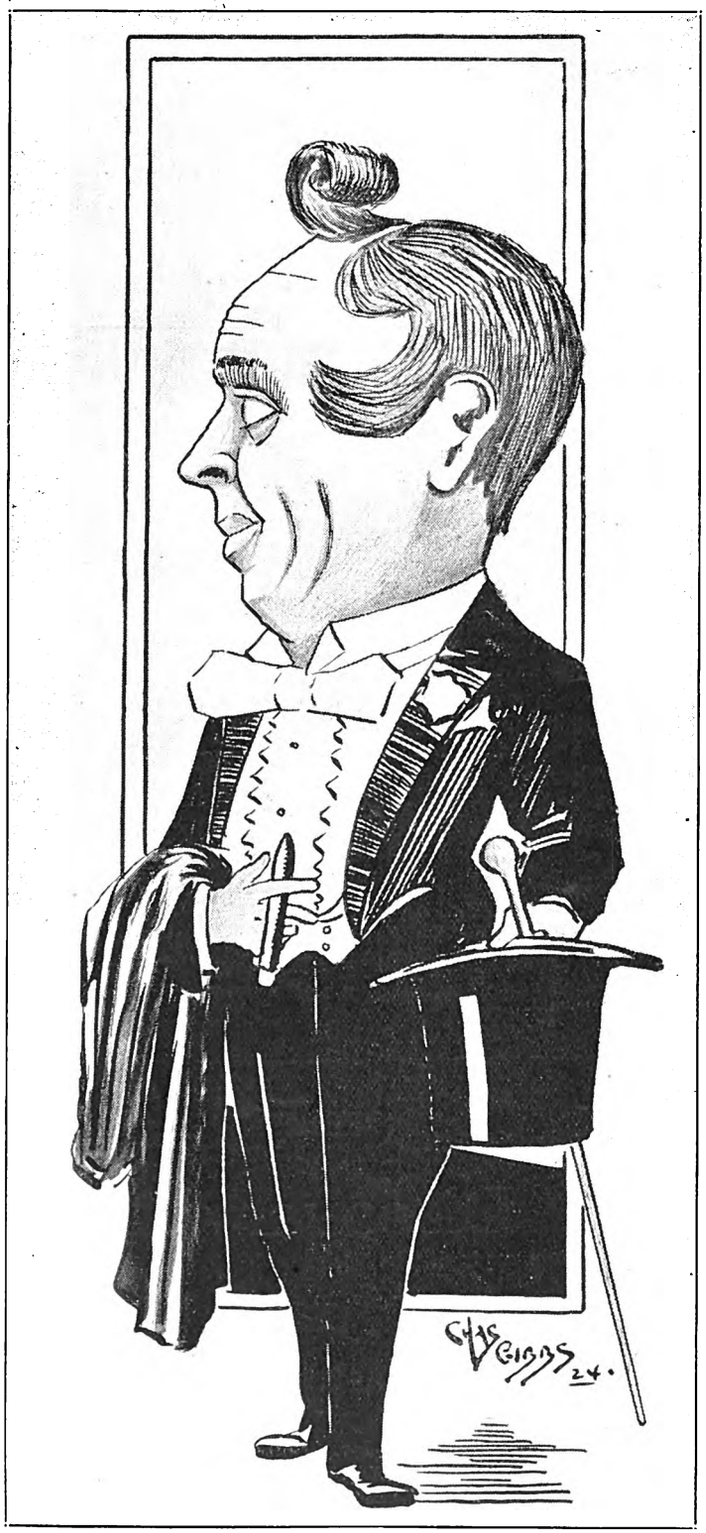
Tivoli, Capetown.—(Opening Wednesday, 8th June) Pierce and Roslyn, John Alex Bros., St. Denis Sisters.

Empire, Johannesburg.—Hetty King, Monroe Bros., Geddes Bros., Taylor and Summers, Desi Desiderati, Geo. and Betty Hope, Norman Carroll, Lula and Clay.

Orpheum, Johannesburg.—Daisy Dormer, Nat and Joy.

Grand, Pretoria.—Pat and Terry Kendall, Marie Kendall.

Criterion, Benoni.—Fay Paulette and Co., Willy Woltard.



Edgar Stanmore, who arrives shortly in South Africa.

Rinko, Maritzburg.—Rupert Hazell, with Elsie Day.

Criterion, Durban.—King and Benson, Sinclaris and Dalva, George Jackley.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Walter Sayton and Partner, Charon and Leacey.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Walter Sayton and Partner, Charon and Leacey.

Apollo, Germiston.—Robinson and Macken.

Grand, Port Elizabeth.—Russell and Dawn, Harold Walden.

Empire, Brakpan.—(Friday and Saturday) Pasqui and Peru, Hastings and Adair.

His Majesty's Theatre, Johannesburg.—Percy Hutchison and Company in "The First Year."

Opera House, Capetown.—Arthur Bourchier and Company.

Bebe Daniels now adds to her triumphs the distinction of being the first motion picture actor or actress to talk to London on the trans-Atlantic telephone. She made this impressive record at seven-thirty a.m. one morning lately, when she spoke to the London *Chronicle*. There is no record of Bebe's part in the conversation.

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FOR A PHOTOGRAPH, SEE JANE PLOTZ.

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Miss Catherine Lacey.

"Amusing experiences? Do you know, I don't believe I've had any," said Catherine Lacey. But after I had assured her that most people make the same reply when asked suddenly out of the blue to produce an amusing anecdote of their career, she dived into her memory and brought up the following story.

"Perhaps the most interesting thing that ever happened to me," she said, "after playing with Mrs. Patrick Campbell, which comes first, of course, was my temporary adoption, when I was quite young myself, of a girl of fourteen. This child met myself and a friend outside the stage door one night when we were touring in the provinces. She insisted on striking up a conversation with us, and informed us that she was dying to see Mrs. Campbell. Of course, we told her this couldn't be done, because if Mrs. Campbell gave an interview to every stage-struck girl who wanted to see her, she would never have been alone. But this unfortunate child told us that she had run away from her home (which was in London) to go on the stage. As she had no money and nowhere to go, we took her home with us. She proved a heavy burden, for she sobbed loudly all night over her own sad plight. Next morning, when we sought Mrs. Campbell's advice, she said that we must send her away immediately. As the child would not give us the address of her people in London, we bought her a ticket to that city and gave her a letter of introduction to a clergyman friend of ours who worked among the poor in the East End. Needless to say, she went unwillingly, amid many tears, and, equally needless to say, we rejoiced at her departure. That night, when we were having supper after the show, I said with a sigh of relief, 'Thank God, Doris has gone.' At that moment the door opened slowly and displayed the disconsolate Doris standing outside it. We were furious. She had not gone to London at all. However, we could not turn her out at that hour of the night, so we put her to bed. Again she started her terrible moaning and sobbing, and, at last, unable to stand it any longer, I gave her a small, irritated smack with the palm of my hand. 'Catherine,' my friend said to me, 'you've killed her. We'll be hung!' With this awful fate hanging in front of us, we did all we could to restore Doris to her normal state, but she lay very stiff in the bed. At last my friend said, 'It's no good; we must go for a doctor.' And then I had a brain wave. 'Yes,' I said, 'go for a doctor—the police doctor.' The word 'police' had an instantaneous effect. Doris sat up, howling, 'Naow, naow, doan't send for the perlice!' We agreed, on condition that she went to London and never bothered us again.

"Well, she did go to London, but some time later, when I was playing in 'Cock o' the Roost,' at the Garrick, she sent her name in and asked to see me. But I, not willing to repeat my former experience, slipped out by another door and fled home. I have never seen or heard of her since."

Miss Catherine Lacey is a young actress of great charm and personality, and those who see her in the repertoire of plays that Mr. Hutchison is bringing to South Africa will agree with me that she has a great future before her.

At the Carlton Hotel.

"Better and better" is the opinion of everyone on the cabarets at the Carlton Hotel, Johannesburg, each Friday, and indeed it would be difficult for anyone not to enjoy them. Last week large coloured balloons floated above each table—gorgeous spots of reds, blues and purples—the largest balloons I have seen for many a day. And each table was filled with a merry throng. Among those present were Mr. Percy Hutchison, the actor-manager; Mr. and Mrs. James Leisk, of Pretoria, were among the dancers, Mrs. Leisk in a lovely rose gown embossed in gold; Mrs. Arthur Yuldon, who was with a large party, had on a pretty mauve gown. Mrs. Bilton Read came in a handsome beaded frock of saxe blue. Mrs. L. Figdor wore a charming white taffeta, and Miss de Leeuw was much admired in white georgette, heavily beaded and fringed with crystals. Miss Elsie Day had on a cyclamen gown embroidered in silver. Miss Sonn came in pale pink appliqued with large silk flowers. Miss Carlin wore palest green. Miss Marie Kendall, in a large party, looked handsome in powder blue, and brought her son and daughter and—well, it's utterly impossible to tell you of all who were there.

Then the acts. One has only to mention Rupert Hazel—it is enough. With charming Elsie Day, he was the hit of the evening. Walter Sayton and Partner and Nat and Joy contributed greatly to everyone's enjoyment, the Havana Band played divinely, and, may I mention, George Jackley was stage manager! 'Nuff sed!

C.R.

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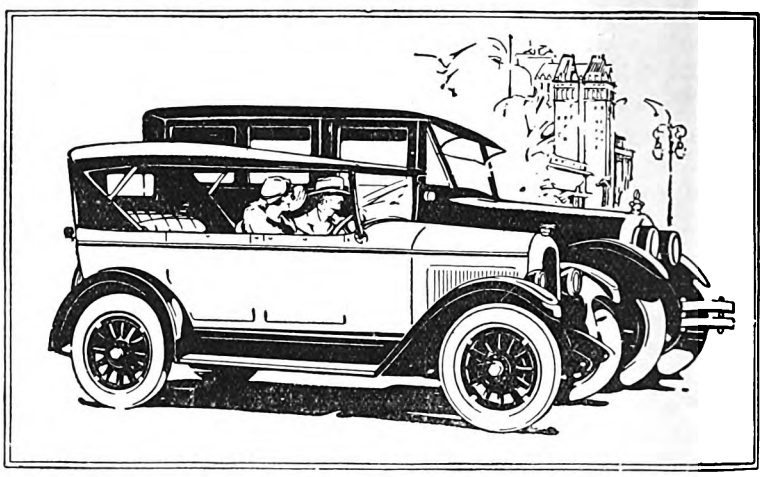

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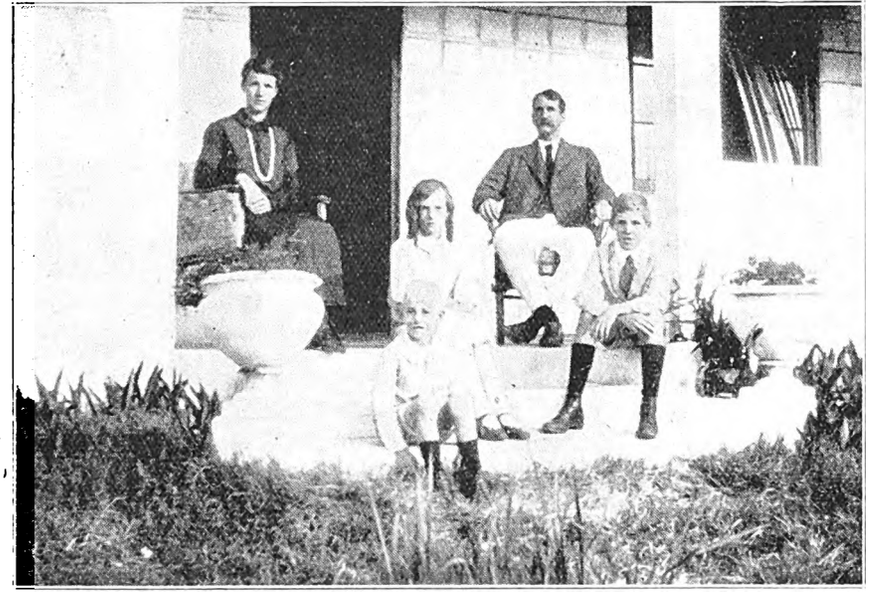
Dear Radio Children,

Cheerio, all of you; how are you? Thank you very much, Louis Kirby, for the nice things you say about this page. I am so glad you all seem to like it. This week I want to offer a prize for the best letter about yourself and your pets sent in by June 12th. Address it to "Aunty Carrie," "JB" Studio, Connaught Buildings, Bree Street, Johannesburg.

Now, I will tell you something about some sparrows and a monkey.

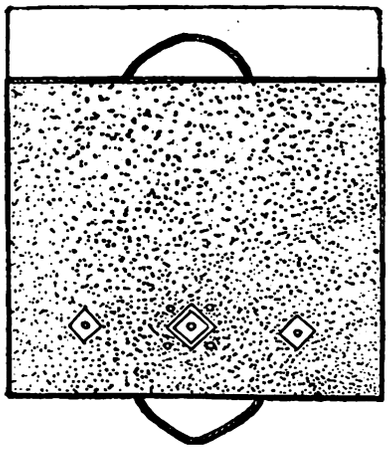
Of all the hanging nests, the most curious is made by the little barge sparrow of India. I daresay you wonder why birds build hanging nests; the reason is that they think them safest, especially in a country like India, where there are snakes, and opossums, and monkeys, who steal the birds' eggs. The monkey is such a good climber, and he can easily take the eggs from the nest with his long, slender fingers. But the barge sparrow knows this; she hangs her nest on the tips of the lightest tree branches, which will not bear the monkey's weight. When the monkeys found she had done this, they laid their heads together, until they thought of a novel plan to get the eggs.

One monkey climbed to a high, strong branch above that in which the nest hung, and let himself down from it, then another monkey hung down, holding on to the heels of the first, and then another, and yet another, until the last of this chain of monkeys could reach the nest of the poor little sparrow and plunder it. This was too bad; but the sparrow did not sit down and cry—she thought of a plan. She knew that monkeys hated nothing so much as getting their coats wet, and that they would rather go without the eggs than do this. So she hung her nest on the extremity of a branch stretching over the water, and so low that the entrance to the nest, which is underneath, nearly touched the surface. The monkeys came and looked on, and chattered angrily, but they did not dare make themselves into a chain again, for fear the bough should bend and the last monkey go splash into the water. And the clever little sparrow sat and chuckled, and laid her eggs, and brought up her little family, knowing she was quite safe from the mischievous monkeys.



Roderick, Beryl and Dennis Green, with their parents on their verandah at 124, Eighth Avenue, Bezuidenhout Valley, Johannesburg.

When you speak of a music-case, you usually think of an expensive leather article, don't you? But here is



one you can make at home, and quite cheaply, too. Take a piece of linen, a piece of canvas, and a piece of some thin material for lining. They should be all larger than the music, but the linen must have a flap of at least two inches beyond the others. Stitch all the pieces together round the edges, leaving the flap of linen sticking out, as shown in the picture. The canvas must, of course, be sandwiched in between the linen and lining. Buy some cord to match the linen, and stitch on all the way round (except for the flap), then put on two big loops for handles. Now turn back the flap, hem the top of it, sew up at either side with tiny stitches. This makes a pocket for the music to slip into. Work a little design in coloured silks on one side of the case, and when you carry it, cross the handles. It will look like a roll.

Now that's all for this week. Don't forget to come and see "Uncle Joe" and me at the studio any afternoon. We'd love to have you and we've lots of fun there.

Cheerio! love from "Uncle Joe" and

Your affectionate

"Aunty Carrie."

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Racing Notes.

By "Observer."

Saturday next sees the conclusion of the Durban Turf Club's First Winter Meeting.

Some of them who profess to know, are already speaking of the Capetown horse, Hussein, as a probable winner of the Durban July Handicap.

T. P. Johnson, who saddled Fun, a winner of the Maiden Handicap at Durban on Saturday, was at one time a leading trainer on the Rand. Tom, also an Australian, is a brother-in-law of Dick Wootton.

Those who think any price a good price, provided they win, will have something worth backing on Brecon for the Rand Plate at Turffontein on Saturday. This is a "terms" race and looks the best of good things for Sir Abe Bailey's chestnut gelding.

The current Winter Meeting of the Johannesburg Turf Club will be advanced another stage on Saturday next and concluded a week later. Weights for the Goldfields Handicap and the other events to be run on Saturday had not been declared when these notes went to press.

Saturday last was a good day for backers. At Germiston three outright and one joint first-favourite scored, while the remainder of the winners were well-backed candidates. At Durban, where nine events were decided, four first and two second-favourites did the necessary.

Criollo II and Dexter Chief, who ran first and second in the Greyville Handicap, middle division, at Durban on Saturday, were sent to this country by Jim Russell. Criollo II hails from the Argentine, and this was his first win here, while Dexter Chief was bred in England.

Harry France, who is one of the best, won a double at Durban on Saturday with Little Point and Blacksmith II, the latter a winner of the Benoni Guineas of 1925. Both were trained by George Weale, who, according to accounts, should have had a third success had not A. Herschell been over confident on Siddown.

Very shortly the Durban July Handicap of 1927 will assume tangible form and give backers something to bet upon. The entries close at 4 p.m. on Thursday, June 2nd, and we are to have the weights on Tuesday next, June 7th. And, as usual, there will be many missing from the original lists of probable nominations issued by our bookmakers during the past couple of months.

Cecil Ray and E. Forsyth continue to make good headway in England. Both scored again in mail week, during which period Ray added two winners to his score. One of these was on Lord Lonsdale's Lundy Light, who is said to be the best two-year-old trained in the north of England, where he is under the charge of Armstrong.

Compensation, who won at Durban on Saturday, was the horse responsible for trainer E. Ryan and jockey W. Murphy having to undergo a six months' enforced retirement. This happening occurred at Clairwood on October 9, and as both Ryan and Murphy were concerned in a double victory, Peter and Compensation, on Saturday, the pair are no doubt out to make up for lost time—and opportunities.

There were only 67 runners for the seven races at Germiston on Saturday, and the totalisator turnover was in consequence the reduced one of £7.855 10s. Seeing that there was no risk of penalties for the forthcoming first day of the Winter Meeting at Turffontein, the weights for which were published, coupled with the fact that the Germiston Sporting Club are always liberal with stake money, owners and trainers should have given the meeting better support than they did.

At Durban, on Saturday, the stewards fined A. Herschell a "tenner" for not attending to his work more keenly and throwing away a race, through overconfidence, on Siddown. As a rule, Herschell, one of the best behaved of Durban's jockeys, does not play to the gallery, but this time he seems to have offended badly, and let Murphy, on Peter, steal the race from him. One must applaud the action of the Durban Stewards for their action, and the public of those parts must by now feel that they are being given protection by those in charge.

The Oaks is to be run on Friday, and if Cresta Run can produce the form she displayed when running away with the One Thousand Guineas on April 29, she should win again. Fillies are, however, notoriously erratic, and Cresta Run is said to be particularly excitable and highly strung. All the same, she will most probably start favourite, and it is difficult to pick one likely to beat her, provided Peter Purcell Gilpin can deliver her safely at the post, and A. Balding, who is a bit of a "hurry up" jockey, does not make too much of her in the first stages of the race.

By the time these notes appear in print, the English Derby of 1927 will be past history, and some of us the poorer or richer for our speculative instincts. Despite our grandmotherly legislation, a large amount of business has been done in these parts in overseas sweeps on the big classic, and "here's hoping" that some of the prizes will find their way to South Africa. If so, it would not be the first time, for only a couple of years ago a barber at Middleburg (Cape) got enough out of the Calcutta Sweep to warrant the giving away of his razors and scissors and to retire well fixed up for life.

When winning with Morean at Germiston on Saturday, Mr. J. Gard broke a long run of losers, and, later in the day, the previously disappointing Winston made it a double. Although both started short-priced favourites, the stable did not back Winston, who, going out hooded, ran for the bare stake, and, as such villains often do, he won quite easily. Morean had not previously won a race, and this was the first completed success for Winston, who, after winning at Auckland Park on May 14, was disqualified for bumping and placed third, behind Ring o' Roses and Cardinal's Queen.

At Germiston, on Saturday, the experiment was tried twice at the six furlong post of having the release lever on the outside of the field. On both occasions Mr. Bewen effected such good starts that the stewards are now considering making the necessary alterations to the other starting points. The great advantage of the new idea is that the starter is not standing over the top of his horses and, consequently, is not so likely to frighten those standing directly underneath him when waving his arm or otherwise directing the jockeys to keep in line.

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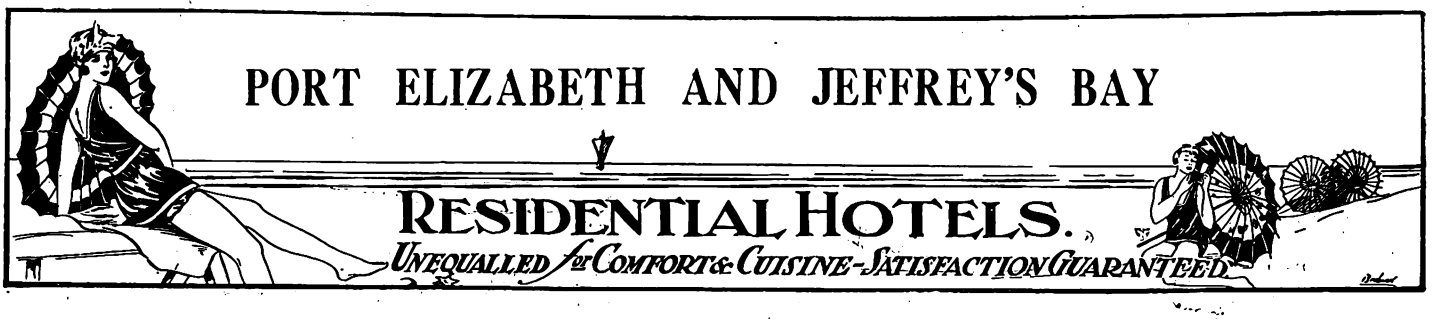

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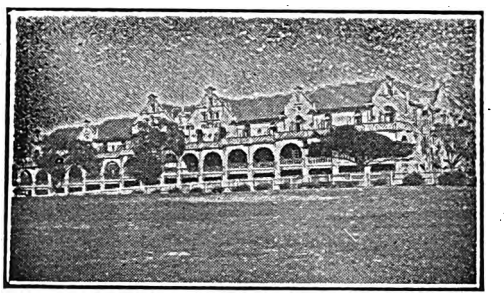

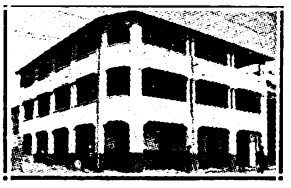

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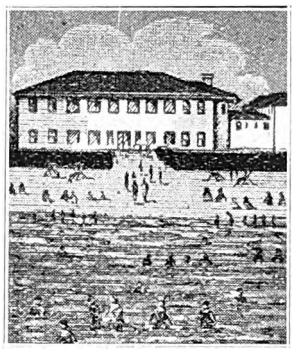

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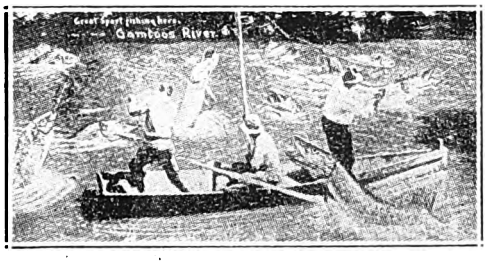

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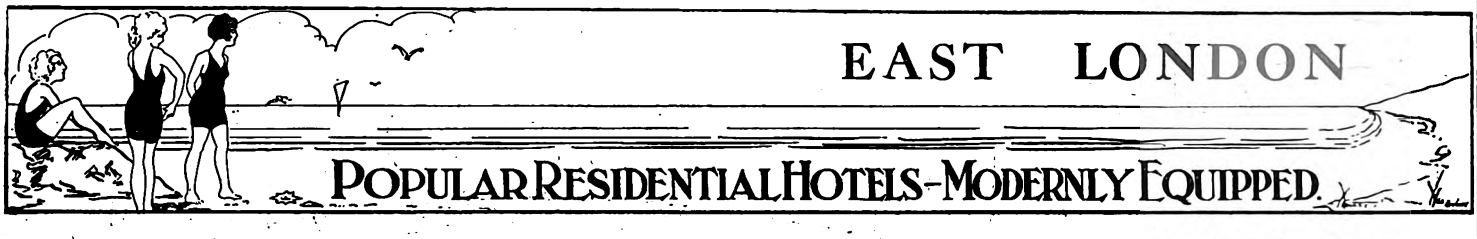

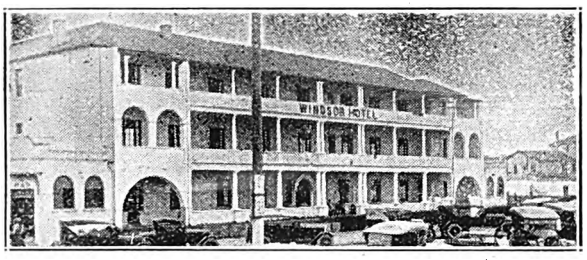

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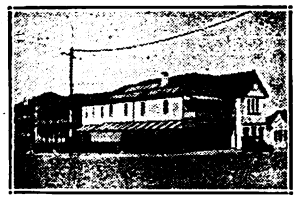

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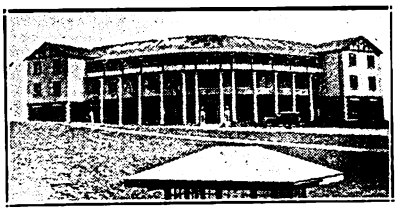

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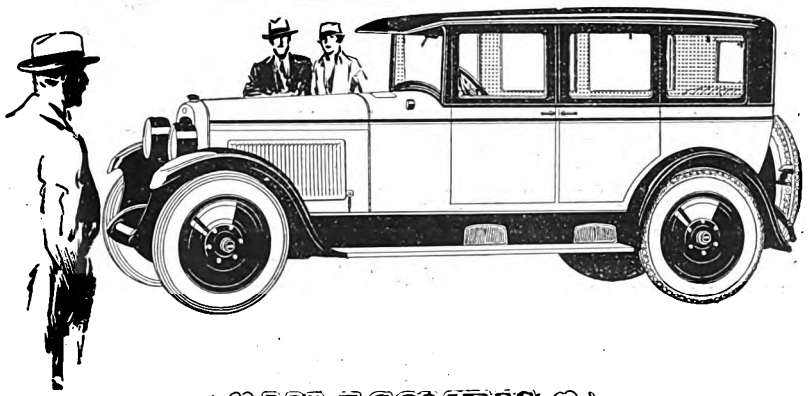

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VOL. XX. No. 619. WEDNESDAY, JUNE 8TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Desi Desiderati, the very charming singer at the Empire, Johannesburg

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The First Year.

Why did we like "The First Year" so very, very much when we saw it at His Majesty's Theatre, Johannesburg? Not only because it was so capably handled by Percy Hutchison and his company. No, it wasn't only that, but because it was so very, very true to the everyday life that, behind the glitter and pretence, we all live.

You could tell that it was an old-fashioned home in which "Grace Livingstone" (Catherine Lacey) was raised, just the "small town" home of America. Tell it by the stuffed trout on the mantelpiece, reminder of "deeds of dering do" by that bearded, deaf, old gentleman, "Mr. Fred Livingstone" (Caleb Porter); by the wedding bouquet in its glass case on the wall, breathing still some of the fragrance of the days when "Mrs. Livingstone" (Ena Douglas), that white-haired, sweet-faced old lady, was young; by the white muslin curtains with their mauve bows; by the rocking-chair in plush; by the thousand and one little things that we've all loved in some home or other at some time.

And in a "small town" house there was "small town" talk—just the human talk, the everyday talk that we all of us recognize. We've said just those things ourselves to our husbands or mothers, or heard others say them. We, as young wives, have had that same anxiety over our first real dinner party, because we've had "Jim Fish" in place of the redoubtable negress, "Hattie" (Phil Buchanan)—and we know, just know!

But the author, Frank Craven, in this play of the first year of married life, has woven the plain truth of each and every day into a most delightful comedy. Here are no catch lines, no fine clothes—just wholesome comedy. And how the audience loved it, adored every word.

Another charming play given to the South African public.

The actors?

Percy Hutchison gave a really excellent rendering of the rôle of "Tommy Tucker," the timid, "small town" lover, the "small town" man of business. He made the part live most convincingly.

Comes next Caleb Porter. No acting this; just the lovable, crotchety, deaf, old gentleman in his home. One need write no more.

This is the first real chance Catherine Lacey has had to show what she can do, and, incidentally, one sees why she is the leading lady of the Hutchison company. Miss Lacey, as "Grace Livingstone," could not have given a more perfect representation of the young girl seeking pastures fresh, and the young wife with the imaginary worries—the sort every young wife has.

Ena Douglas was a lovable "Mrs. Livingstone," and she lived the part. Edwin Morton, as "Myro," the doctor uncle with his philosophy of love, was also very good.

E. Rayson Cousens was a virile "Peter Barston" with a very up-to-date wife (Phyllis Thomas). Phil Buchanan gave a good character study of "Hattie," and Francis Roberts took the rôle of the villain, "Dick Loring."

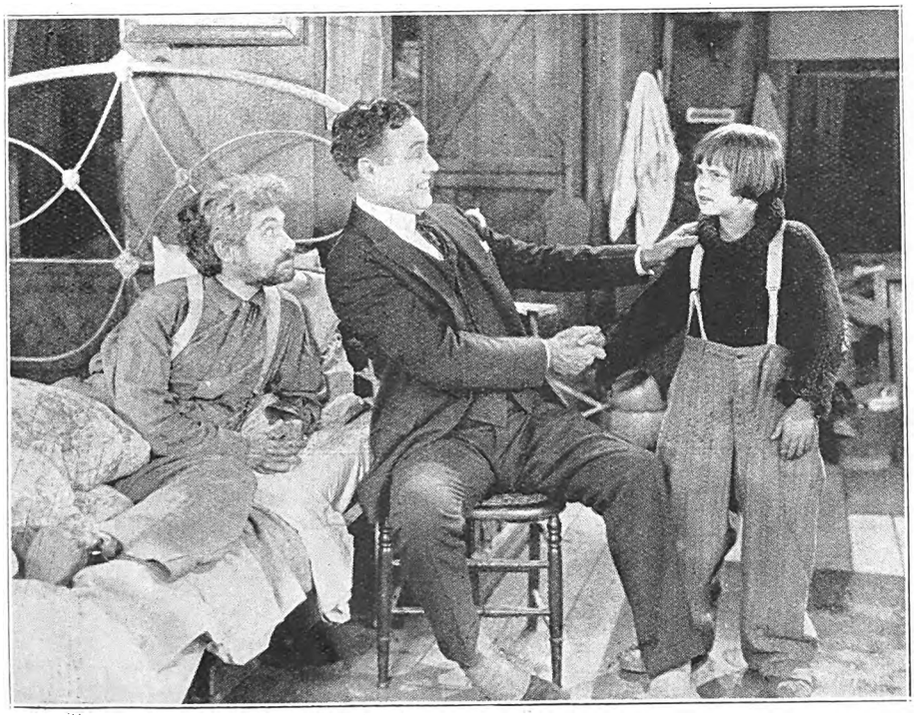
And it all ended in a very human note, the husband and wife, the world forgotten, looking into the future—"I hope *he's* going to like us."

C.R.

In Johannesburg.

Another week, another cabaret and lots of fun. Each successive week seems to find the Carlton Hotel as popular as ever; each Friday night more and more gaiety and lovely gowns. Among those present I noticed Mr. and Mrs. I. W. Schlesinger (Mrs. Schlesinger in such a wonderful white gown), who came with Mr. and Mrs. Gustav Sonn and their daughter. Mr. Alfred Schlesinger was also of the party. Then there was a very large party to celebrate the engagement of Miss Zoey Campbell (who wore a delightful mauve shading to purple petal gown) to Mr. Bert Evans. Such a cheery crowd of youngsters. Miss Hetty King, in a very lovely pale pink georgette gown, was with Mr. Sam Alexander, Miss Bell, a very pretty young visitor from England, in a chic black gown; Monsieur Lamotte and Mrs. Edwards, in a handsome powder blue taffetas embroidered in colours; Mr. and Mrs. Louis Marks, Miss Mona Budd, Mr. and Mrs. Jeppe, Mr. D. Christopherson, Miss van der Byl, Miss Marie Kendall (in white), Mr. and Mrs. Susskin, and Mr. and Mrs. Japhet were among the dancers and—well, there's no space for any more names. Jimmy Taylor and Dolly Summers, Harold Walden and Poppy Frames were the cabaret turns.

At the Orpheum.



Jackie Coogan, in "The Ragman," will be the attraction at the Orpheum, Johannesburg, on June 13th.

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Hetty King, at the door of her caravan, in which she has made many holiday trips through the beauty spots of England. "Baby" (who is with Miss King in Africa) also takes the air.

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Hetty King.

On my way to meet Hetty King, I wondered what she would be like. Hitherto I had only seen her in male garb, and from her representations of soldiers and sailors and dudes, I expected to find her rather boyish and happy-go-lucky. Imagine my surprise, then, when a tiny, silken figure met me in the Carlton Hotel.

"Yes, I'm Hetty King," she said, laughing at my evident surprise. "You thought I'd be taller, didn't you?" I had to admit to that soft impeachment, and was compelled to change my preconceived ideas of Hetty King as a boyish person.

Off Stage She is the Apotheosis of Femininity.

Beautiful things delight her, and her rooms bear lovely testimony to this characteristic. She wears soft silk clothes that are lighter than thistledown, and delights her feminine heart with a collection of pets, of whom Dixie, a Yorkshire terrier, and "Baby," the talkative green parrot one sees at the Empire, in Johannesburg, are the favourites.

I don't think I have met anybody so full of simplicity and naturalness as Hetty King is. She has abundant humour and vitality, and underneath these lies a deep affection for all human things and all things that are beautiful.

I came away trying to persuade myself whether I liked the stage Hetty King or the Hetty King of private life best. I have not yet determined the issue, both of them are so attractive.

Miss King has many Hobbies.

They include fishing, walking and reading. But all these give place at any time to an exploration of the departments of a draper's or costumier's establishment.

She has much to say in favour of the modern girl's dress. In a recent conversation she told me that, in her opinion, the present-day fashion is ideal in every respect.

"The 1927 girl is much healthier and stronger than was her sister of ten or twenty years ago," she said. "Nowadays, it is a rare occurrence for a woman to faint, for the simple reason that her body is free and unencumbered by the unnecessary and voluminous garments which were favoured a few years ago, and which were undoubtedly a contributory cause to woman's then so-called frailty.

"The girl of to-day is smarter than ever, and the middle-aged woman looks younger than ever!

"To-day costumiers assist the girl with moderate means to look as well dressed as the girl who does not have to count every penny.

"Short skirts?" echoed Miss King, in reply to my enquiry for her views on this contentious subject. "Yes, I like them. In my opinion nothing looks nicer than a girl simply and smartly attired in a costume or frock with a knee-length skirt. Of course, there are extremes in everything; and I cannot say that I like to see a skirt which reveals too much of the leg above the knee. But, after all, even this point is *not* so serious. Skirts have been getting shorter for some time now—and it it is quite possible that further abbreviation is in store!"

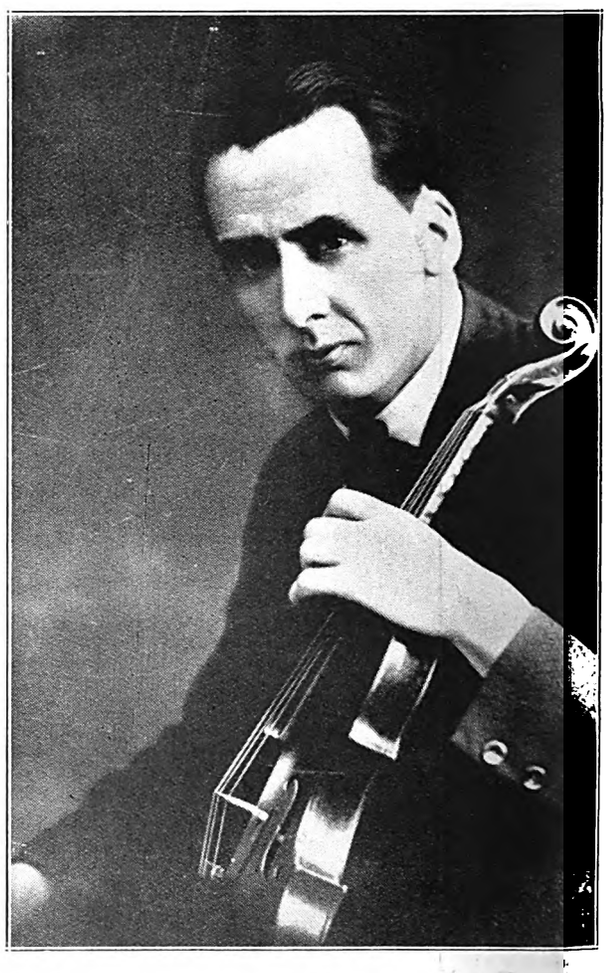
Hetty King on Colour Schemes.

Now, although she impersonates the mere male on the halls, Hetty King is essentially feminine in her opinions and outlook on life. She is particularly fond of experimenting in colour schemes, and her flat in London, furnished and decorated in accordance with her own designs, is a delightful place, so those who are privileged to know it tell me.

Miss King believes that even the ceiling of a room should be considered as a subject for artistic endeavour. Consequently the ceiling of her dining-room has been painted by an artist to represent a blue sky, with here and there a delicate white cloud, tinged with yellow, to suggest the soft glow of sunshine.

The walls of the room are designed in French grey, relieved by oxydised silver beading with Louis bows. The floor is covered with carpet of French grey hue, with a black rug at the fireplace. A curtain at the window is in turquoise blue, to match the sky, and is surmounted with imitation fruit worked in coloured silks. Further colour relief is supplied by a yellow silk lamp-shade hanging from the centre of the ceiling, augmented in the evening by a glowing ball of alabaster in delicate blue and green on the mantlepiece. And . . . . well, I could go on telling you about it for hours.

On the stage the dashing little masculine figure, immaculately garbed ("you have to be a woman to wear men's clothes with that chic," said one well-known actor, regretfully, the other day). Off the stage, charmingly feminine. I don't know which Hetty King I admire and like the best—both are so attractive.



Alf Leonard, the musical director, who will conduct "Bits and Pieces."

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In "My Son John," at the Shaftesbury Theatre. Some of the pretty and extremely capable chorus in Billy Merson's musical comedy.

[*Photo: Stage Photo Co.*

Appearing in "Lady Luck," a new musical comedy, at the Carlton, London's latest theatre—Peggy Beatty, the clever young dancer of Winter Garden fame.

[*Photo: Pauline Portraits.*

A new picture of Violet Dunn, leading lady in "Broadway," the American melodrama, at the Adelphi.

[*Photo: Sasha.*
(*"The Theatre World."*)

RED DAISY TEA IS THE BEST—TRY IT.

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Fashion Letter.

PARIS.

Seen at Jenny's.

One of the most Parisian of the great Parisian makers, Jenny is a safe guide to clothes that will be worn for at least three months ahead. The growing practice of the mid-season show, which is now on little less extensive a scale than are those in the early spring and late summer, has largely increased the number of models produced annually and, to some extent, has made for quarterly instead of half-yearly modifications. Jenny showed two or three models in February, and she has now a new collection of at least a hundred more.

Black Velvet.

One of the most striking features of what are essentially summer clothes is the amount of black velvet used. Velvet has, of course, greatly changed during the last few years, and some of it is as light in wear as crêpe-de chine. But, like fur, it has been connected with the colder seasons, and its frequent use in hot weather gives that little shock of surprise that is one of the essentials of smart dressing. Jenny has designed some very smart little suits in black velvet, which may be worn at the races or for afternoon tea in hotels. The coat is made like that of a lounge suit, except that it is tied with strings instead of having a single button, while the skirt is plain or wrapover. A pastel blue tunic shows in the deep V of the coat and just below the point where it is tied, and this has a high collar tied with blue strings. A little blue cuff shows just below the plain black coat-sleeve. Similarly, she makes a long black velvet coat for present uses, and for all trimmings it has strappings in dull black.

Another use of velvet is entirely new. This is for a black velvet dress with close-fitting skirt and a little cape to the elbows, which does not open in front and which is edged with dead white fur. The fur is repeated in a little white muff. Black velvet is further used for evening dresses, very often combined with pink. In one case the whole of the bodice was of pink georgette, while the skirt was of velvet tucked horizontally all the way down and made wide. A little pink diamond-shaped edge finished the skirt. Another model had a coat-shaped overdress opening widely in the skirts and showing a pink petticoat. It had a pink Victorian neck, slipping off the shoulders.

And Block Satin.

Black satin is another popular material, and this is used both for afternoon and evening dresses, again combined with pink. Draped dresses of black satin finish on one hip and have one shoulder of pink satin. The fold across the whole of the dress in front is often lined with pink, as are also the strings or drapery which hang down from one hip. Tuckings radiate from one hip of a black satin dress and produce a number of becoming folds. Black is combined with grey, white and silver with very charming effect for afternoon dresses. One model wrapped over all down the front and the line from the shoulder to the opposite side of the hem was outlined in black, dark grey, light grey and white, each strip being darned with the shade next darker. A silver belt completed the dress.

Blacks and greys are worn together everywhere, as are also various shades of grey and white fittings. Sometimes colour is superimposed upon blacks and greys in the form of flowers or beading. An evening dress of black chiffon had four tiers of frills on the skirt, and on each of these, placed diagonally across the skirt, was embroidered a large pink rose. A little triangular nick in the neck line was also pink. A thin black tunic, worn with a green pleated skirt, had little flat pink flowers beaded all over it, giving a spotted effect. Black woollen dresses are made like coats with long V's in front and have bright tinsel waistcoasts, while a black satin evening dress had a pannier on one side which was lined with colour.

In C. B. Cochran's "Little" revue—Jessie Matthews, the former leading lady of Charlot revues, who is one of the "stars" in this new show.

[Photo: Pauline Portraits. ("The Theatre World.")

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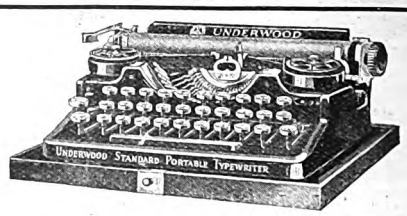

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The Individual Coat.

Every dress this mid-season has its accompanying coat. These may be short or long, plain or complicated. They may match the dress with some exactitude, or they may be in complete contrast with it. The essential is that they belong to the particular dress and to no other. Jenny has the very plain coat which is worn with no neck trimmings at all, dispensing even with the fur collar. She also has coats with a great deal of fur, considering that they are for summer use. It is true that the fur is of light quality. The fur collar is often extended right down the front of the coat and on the skirt it often widens out into a triangle.

A neat winter outfit for the business girl.

Fur trimmings are also used on the hips and down the sides. A black coat was thus trimmed with shaded astrachan in grey and black.

Big roll collars are seen on black and coloured coats, the inside of which is made of coloured velvet, and the edge of fur. A novelty is the sleeve made entirely or almost all of fur. This is generally worn with a little U-shaped cape of fur, reaching to the waist, and the inside of the cape is of the velvet, and the outside of the fur, which is joined to the fur sleeve. Fur is dyed to match coats almost exactly or to be another shade of it. A mauve coat had a purple fur collar and a long triangular front of the same material and colour.

Snakes, Scales and Scallops.

The traditional mermaid would find herself at the height of fashion just now—with Lamia, the snake-woman, as her foremost rival. Snake-skin, and more particularly that of the water-snake, is very much in evidence on coats both short and long. Even when the snake itself is absent, its suggestion remains. Thus on some dresses a scale-like effect is produced by means of a number of little scallops set close together. A dress with black sleeves and deep black yoke had a long bodice of pink scallops which looked like scales, and only wanted a tail to make a complete mermaid. It was actually finished with a very short, black, pleated skirt. Rows of contrasting material are cut out like battlements and laid across both skirt and bodice. Another method of breaking up surfaces is to produce a netted effect with a colour showing through.

M.H.

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Pat Kendall.

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Harry Siegenberg, that popular Johannesburg personality, who won the Veterans' Competition during the Gala Week at the Empire, singing "My Name is Solomon Levi," to the great delight of the habitues.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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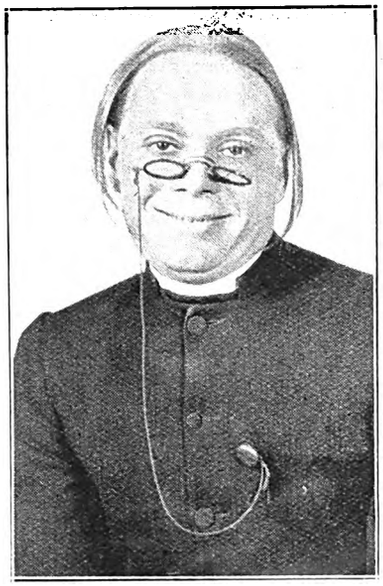

"The Vicar"?—and Rupert Hazell with Elsie Day.

[*Photos: Jane Plotz.*

Rupert Hazell opens at the Tivoli, Capetown, on June 15th, and, equally, naturally, "The Vicar" and pretty Elsie Day go, too. Rupert is the "comic" *par excellence.*

Fay Compton, as the not-so-very-constant wife, and Paul Cavanagh, the reason for her lapse in fidelity in Somerset Maugham's "The Constant Wife," at the Strand Theatre.

[*Photo: Stage Photo Co.*

("The Theatre World.")

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Babs Farren, who opens in South Africa with George Robey.

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Tivoli, Capetown.—(Opening Wednesday, June 15th) The Carltons, Walter Sayton and Partner, Rupert Hazell with Elsie Day.

Empire, Johannesburg.—Hetty King, Monroe Brothers, Geddes Brothers, Taylor and Summers, Desi Desiderati, George and Betty Hope, Norman Carroll, Hastings and Adair.

Orpheum, Johannesburg.—George Jackley, Lula and Clay.

Grand, Pretoria.—Robinson and Macken, Daisy Dormer.

Criterion, Benoni.—King and Benson, Pasqui and Peru.

Criterion, Durban.—Marie Kendall, Pat and Terry Kendall.

Vaudette, Bloemfontein.—(Full week) Nat and Joy, Willy Woltard.

Apollo, Germiston.—Sinclaris and Dalva.

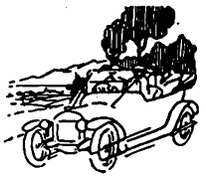
Vaudette, East London.—(Opening Tuesday) Russell and Dawn, Harold Walden.

His Majesty's Theatre, Johannesburg.—Percy Hutchison and Company in "The First Year."

Grand Theatre, Port Elizabeth.—(June 16th) Arthur Bourchier and Company.

PORT ALFRED SEASON

All the Year Round



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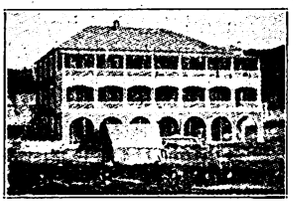

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"The Little Church Around the Corner."

Everybody who saw "Sally" in South Africa will remember, and remember with affection, the song of "The Little Church around the Corner." Perhaps not so many people know, however, that the little church really exists in New York. Yes! It really does exist, and I will tell you how it came to be the actors' church. For you know, all actors, if they are in New York, are married in the little church around the corner.

Years ago, a great stir was occasioned in New York owing to the fact that the minister of a certain church refused to bury a famous actor, simply because he himself did not approve of the stage. The relatives were, of course, very upset, but a friend remarked, "Never mind; there is a little church around the corner whose minister never refuses to do anything for anybody."

It turned out as the friend had predicted. The kindly minister readily agreed to bury the famous man. Naturally, the episode was talked of far and near. The acting fraternity took care to manifest their gratitude in tangible form, and "The Little Church Around the Corner" has remained "The Actors' Church" ever since.

Charles King, of King and Benson, has an intimate connection with this beloved place of worship, for, as a boy, he was one of the chief treble voices in the choir of the little church.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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Wanted—A Name.

George Robey and "Bits and Pieces."

LONDON, May 3.

I often wonder if there is some unknown genius who invents titles for revues. He has my admiration, for it is no easy task to give a title to the delectable hotch-potch that, for want of anything better, we term revue. It is easy enough, perhaps, to think of "Flim Flam," "Jazz Mad," "You Don't Say," or any of the other hundred and one titles, but to discover the one that fits is as difficult as searching for a haystack among Woolworth's needle display.

George Robey has had the same difficulty with the revue "Bits and Pieces," with which he is to tour South Africa. "You see, it's not exactly a revue," he explained to me before I went to see the show. "It's a medley of sorts, a mixture of myself and many others, a conglomeration of scenes, and other things besides. I should be grateful to anyone who could find me a better title than 'Bits and Pieces.' See the show yourself and come and suggest something afterwards."

I admit that I saw the show, was delighted with it, but failed to find another title. It began with a gipsy encampment at sunset and ended with the same encampment at dawn. But within that period there was a veritable kaleidoscope of scenes which ranged from any cabaret anywhere to the tomb of Rameses in the desert. And this bewildering variety was not confined to the scenery. George Robey appeared as a gipsy in the beginning, became a lawyer, then a whelk merchant, joined the police force, turned up as a tourist in Egypt, became a bride, descended to a gin-loving charwoman, and finally ended as a gipsy again. Accompanying him in these various changes was Miss Marie Blanche, who possesses a genius for being a charming singer of charming songs one moment and a real Cockney humorist the next. She is an admirable companion to George Robey in this scamper through a medley of laughable sketches and scenes.

But "Bits and Pieces" possesses a chorus that is no ordinary chorus. We have all seen and pitied the listless chorus that sings and dances with pathetic futility because it cannot do anything else. Not so the chorus of "Bits and Pieces." The Hippodrome Eight, as they are called, are the best drilled group on the London stage to-day. Apart from merely kicking and smiling in unison, they possess a collective personality that captivates every audience before whom they appear. South Africa, I am sure, will rave about them. They are the perky, cheery type of London girl, not too tall, that is preferred in cabaret and revue to-day.

Yet it is impossible to relate in cold blood what "Bits and Pieces" is all about. It would be a baffling test even to a student of logic. I can only say that when George Robey is not making you laugh, Marie Blanche is making you sentimental with some ballad, and then the Hippodrome Eight kick these feelings to pieces with their own

(Continued on page 25.)

The Hippodrome Eight, coming to South Africa with George Robey.

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R. Steuart West.

[*Photo: Jane Plotz.*

If you hear Mr. R. Steuart West, a prominent member of the Percy Hutchison company, being designated as "Digger" by his friends, you must not take him for an Australian, though the Australian Infantry during the war originated that word. He got this nickname when he was managing a camp theatre during the war under Basil Dean. A large force of Australians were camped close to the British regiment, and they often came to watch the theatricals. Naturally, Mr. Steuart West knew a great many of the colonial forces and, as they all called him "Digger" indiscriminately, his friends took up the name and have called him by it ever since.

Mr. Steuart West has also been manager of his own company. Being above all things a comedian, it was natural that his choice of plays should fall on such popular successes as "The Naughty Wife," "Fair and Warmer," "Sleeping Partners" and "The Purple Lady."

Before he left for South Africa, he was with Pauline Frederick in "Madame X" at the Lyceum Theatre, London. He has nothing but praise for this well-known actress. "She is not in the least temperamental," he says, "though she might easily be pardoned for being so. She is as simple and as natural as a child, and everybody loves her."

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Terri Storri, who will arrive here shortly.

Joy Jackley, with her brother Nat, open at the Vaudette, Bloemfontein, on June 13th. They are the children of George Jackley.

[*Photo: Jane Plotz.*

"The Terror."

Splendid news comes from London Town of the great success at the Lyceum Theatre of "The Terror," an Edgar Wallace thriller of the most blood-curdling type. The *Morning Post*, giving a review of the *premiere*, says that at the fall of the curtain "Dennis Neilson-Terry and Mary Glynne and the author had the reception of their lives."

This is good news indeed of our old favourites, and their many friends in South Africa will be delighted to hear of their success. With them in the cast is John R. Turnbull, that good fellow we all remember here so kindly, Jack H. Bligh and Lena Maitland, all friends of South Africa. There are seventeen characters in the play, which is produced by Dennis-Neilson Terry.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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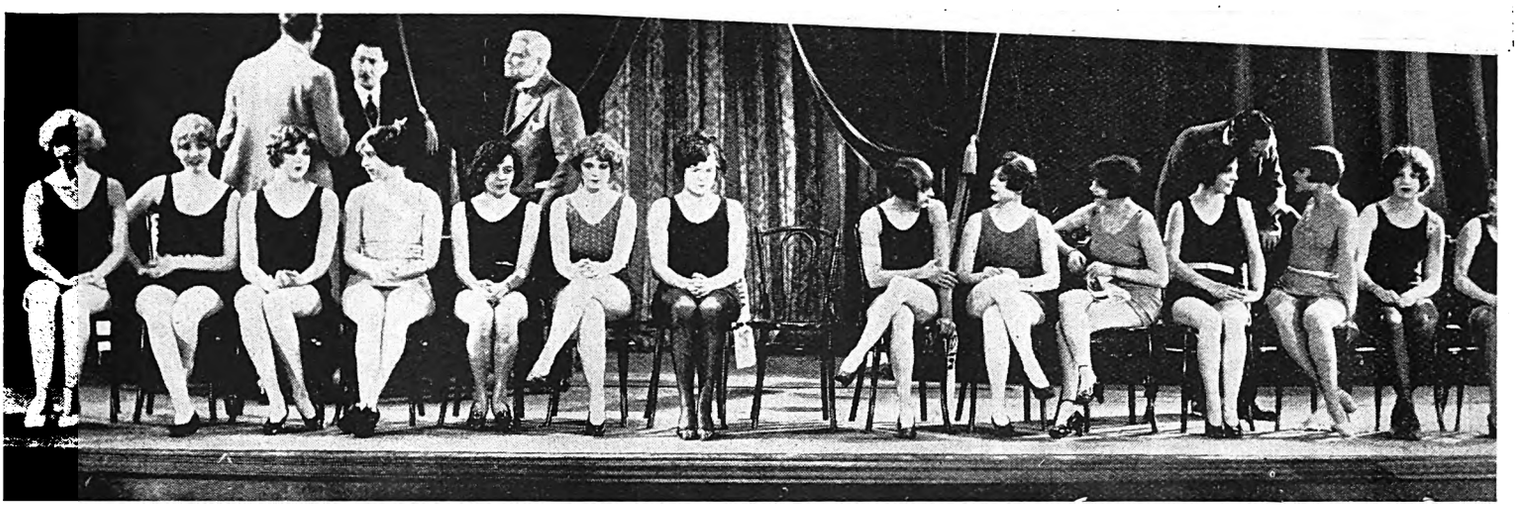

Phyllis Thomas, who gives such a fine performance in "The Ghost Train."

[*Photo: Jane Plotz.*

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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Wireless NEWS

A SIMPLE EXPLANATION OF THE OPERATION OF A RADIO TELEPHONY TRANSMITTER.

By O. G. PHILIP.

Radio-telephony has been the objective of many inventors, from the date of the invention of the telephone. Early in the history of the latter, Dr. Bell endeavoured to perfect a system of telephony without wires, by using light rays. His instrument, which was called the "photophone," was found to be of such limited range, however, as to be impracticable.

Raidio-telephony of to-day is based on a modification of the principles of radio-telegraphy. In the earlier days of radio-telegraphy, communication was effected by means of damped waves, which are of no earthly use for the transmission of speech or music, so inventors applied themselves to the invention of some apparatus that would propagate, undamped, continuous electro-magnetic waves at radio-frequency. This has been made possible in modern practice by three separate inventions: the Poulsen arc, the high-frequency alternator and the thermionic valve. Of the three, the thermionic valve system is in almost universal use, being superior to the other two in a great many ways.

Considering a transmitting station equipped with thermionic valves for the purpose of radio broadcasting service, we find that it is broadly divided into three sections:—

(*a*) The microphone and amplifier.
(*b*) The modulator.
(*c*) The oscillator and the antenna system.

As the microphone is the apparatus which actually converts the sound-waves caused by voice, musical instruments, etc., into electrical energy, we will consider it first. There are various types of microphone, but for our purpose I will only deal with the general principles of operation. A microphone which is in fairly general use on line telephones and in radio is composed of a small metal box, which has as a lid a carbon or thin metal diaphragm, which is insulated from the box itself. Between the diaphragm and the back of the box are loosely packed carbon granules, and the instrument is put into circuit by connecting one lead to the diaphragm and the other to the box. Professor Hughes discovered that the resistance of a loosely packed conducting material to an electric current varied enormously with the alteration in pressure to which the conducting medium was subjected. In effect, the microphone is merely a type of electrical resistance, the resistance of which is varied by means of the flexible diaphragm which vibrates in sympathy with the sound waves which impinge upon it. The microphone is connected in circuit with an electrical battery and owing to the variations in its resistance, the output of current from the battery is controlled in absolute step with the vibrations of the diaphragm. The variable current is passed on to the amplifier, where, by means of valves and their associated circuits, it is built up into strong signals, ready to be dealt with by the modulator valves, which superimpose the signals upon the high-frequency set up by the oscillator.

The oscillator consists of one or more valves, or vacuum tubes as they are more generally called now, which have been connected up in such a way that the tube or tubes convert a direct current into high frequency current of any desired frequency, this current being fed into the antenna system.

It is obvious from what has gone before that the modulator superimposes the programme to be transmitted upon the high-frequency alternating current delivered by the oscillator to the antenna and causes this current to vary its characteristics and so makes it conform to the programme in an electrical sense. This superimposing of the modulator current on the oscillator current is known as modulation.

To grasp how the alternating current delivered by the oscillator can be radiated from the antenna, one must bear in mind the fact that when an electric current flows in a conductor, this conductor is surrounded by what is called a magnetic field. This magnetic field comes into being as soon as current begins to flow, and collapses as soon as the current ceases. This phenomenon is common to both direct and alternating currents.

When we have a conductor in which a direct current is flowing, we will have a magnetic field surrounding this conductor. When we stop the flow of current, that magnetic field will collapse. When we send an alternating current through the same conductor, we will have a succession of magnetic fields, which are set up and collapse with each reversal of the flow of the current. Such fields are never in a state of rest, because alternating currents are such that they start from a zero value, work up to a maximum, then fall back to zero, and do the same on the reverse flow of current. The magnetic field is at all times proportional to the flow of current. This is true in connection with alternating current of low frequency, but is modified somewhat when using the high frequencies which are necessary in radio work. With the high frequencies used in radio it seems that the fields created by the successive currents no longer have the time to collapse; they seem to be flicked off from the conductor or antenna and travel away into space in the form of electro-magnetic waves in the ether at the speed of light.

When dealing with low-frequency alternating currents, such as house-lighting mains, if a conductor is placed in the electro-magnetic field generated by this circuit, this conductor will have induced in it an exact replica of the

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current flowing in the lighting mains. This is known as electro-magnetic induction and is the principle employed in the action of all types of transformers.

In like manner, if we erect a conductor in the path of the electro-magnetic waves which the transmitting station has flicked off into space, this conductor will have induced in it feeble currents of an alternating nature, but otherwise representing accurately the currents which generated the waves at the transmitting station. It is apparent now that given suitable apparatus to detect these currents and convert them into sound waves again, we will get the programme broadcast from the station.

African Broadcasting Company, Limited.

Announcer ... ... **Mr. Lago Clifford.**
Musical Director ... ... **Mr. J. Schulman.**

PROGRAMMES FOR WEEK COMMENCING MONDAY, JUNE 13th, 1927.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Time Signal: Broadcast at 1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. Monday, Tuesday, Wednesday, Saturday: Children's Session (arranged by **Aunt Carrie**).

5.0 p.m. Thursday and Friday: Children's Session (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0—8.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

MONDAY, JUNE 13th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Fortnightly Talk on Hygiene, by **Dr. A. J. Milne,** Medical Officer of Health, Johannesburg.
3. **"JB" Studio Orchestra.**
4. Mezzo:
   (a) "Berceuse de Jocelyn" ... ... Godard.
   (b) "The Splendour of the Morn" ... Sanderson.
   Mrs. Bartlett.
5. **"JB" Studio Orchestra.**
6. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
7. **"JB" Studio Orchestra.**
8. **Desi Desiderati,** Italian Vocalist, relayed from Empire Theatre.
9. Mezzo:
   (a) "Love's Garden of Roses" ... ... Haydn Wood.
   (b) "The Lea Rig" ... ... Burns.
   Mrs. Bartlett.
10. **"The Cameos,"** relayed from St. James' Restaurant.
11. **"JB" Studio Orchestra.**
12. **George Jackley,** Comedian, relayed from Orpheum Theatre.
13. **"JB" Studio Orchestra.**
14. **"The Havana Band," relayed from Carlton Hotel.**

11.0 p.m.—Close down.

TUESDAY, JUNE 14th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. A Talk on Modern Literature, by **Professor Drennan,** M.A.
3. **"JB" Studio Orchestra.**
4. Bass-Baritone:
   (a) "The Ringers" ... ... Lohr.
   (b) "I Wonder if Ever the Rose" ... ... Slater.
   Mr. T. P. Stoutt.
5. Violin Solo:
   "On Wings of Song" ... ... Mendelssohn-Achron.
   Mr. J. Schulman.
6. **Geddes Brothers,** Musical Act, relayed from Empire Theatre.
7. **"JB" Announcer.**
8. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
9. **"JB" Studio Orchestra.**
10. Bass-Baritone:
    (a) "A Dinder Courtship" ... ... Coates.
    (b) "Tommy Lad" ... ... Margetson.
    Mr. T. P. Stoutt.

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11. **Norman Carroll,** Entertainer, relayed from Empire Theatre
12. **"The Havana Band,"** relayed from Carlton Hotel.
13. **"JB" Studio Orchestra.**
14. **"The Cameos,"** relayed from St. James' Restaurant.

11.0 p.m.—Close down.

WEDNESDAY, JUNE 15th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Light War Story (No. 3), by **Captain Walter Wells.**
3. **"JB" Studio Orchestra.**
4. Soprano. Two Negro Spirituals:
   (a) "Sometimes I feel like a motherless child" ... Lawrence Brown.
   (b) "Every time I feel de spirit," Lawrence Brown.
   Miss Ivy Nankervis.
5. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
6. **"JB" Studio Orchestra.**
7. **"The Cameos,"** relayed from St. James' Restaurant.
8. Soprano:
   (a) "Waltz Song," from "Tom Jones" .. German
   (b) "Mighty like a rose" ... ... E. Nevin.
   Miss Ivy Nankervis.
9. **"JB" Studio Orchestra.**
10. **Taylor and Summers,** Comedy Duo, relayed from Empire Theatre.
11. **"JB" Studio Orchestra.**
12. **Hastings and Adair,** Comedy, Musical, relayed from Empire Theatre.
13. **"JB" Studio Orchestra.**
14. **"The Havana Band,"** relayed from Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, JUNE 16th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Romance of the Human Body," by **Dr. Stammers.** No. 2: "The Elements of a Man."
3. **"JB" Studio Orchestra.**
4. Mezzo:
   (a) "Vale" ... ... Russell.
   (b) "The Heart of a Rose" ... ... Nicholls.
   Miss Ruby Blackney.
5. "Roos-Ryp," 'n serieuse verhaal, deur **Mnr. B. Northling Swemmer.**

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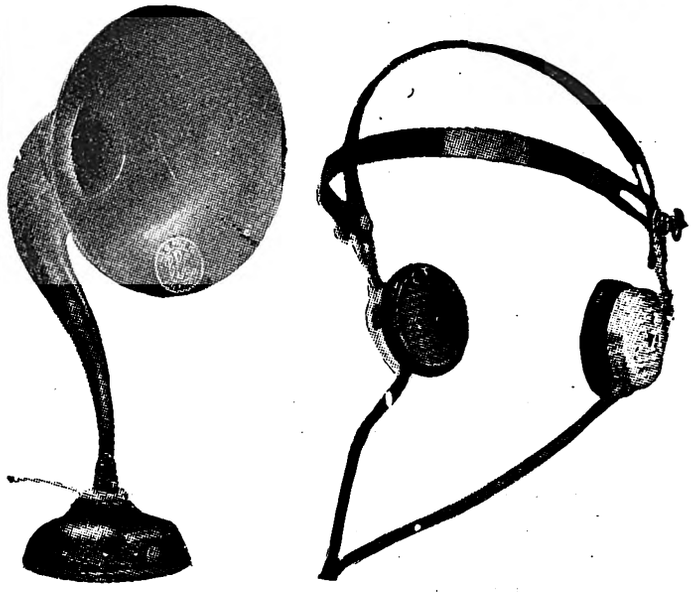

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6. **"JB" Studio Orchestra.**
7. **George Jackley,** Comedian, relayed from Orpheum Theatre.
8. Saxophone Solo: "Waltz Jeanne," Christopher Bishop.
   Mr. G. E. Spencer.
9. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
10. Mezzo: **Miss Ruby Blackney.**
11. **Hetty King,** Male Impersonator, relayed from Empire Theatre.
12. **"JB" Studio Orchestra.**
13. **"The Havana Band,"** relayed from Carlton Hotel.
14. **"The Cameos,"** relayed from St. James' Restaurant.

11.0 p.m.—Close down.

FRIDAY, JUNE 17th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Vocal Quartets:
   (a) "Mary" ... ... Richardson.
   (b) "Rolling Down to Rio" ... ... German.
   Mr. H. N. McEwan's Quartet.
   (Misses Edna Chapman, Gwen Dargin, Messrs. A. Tyson and L. Buckingham.)
3. **"JB" Studio Orchestra.**
4. **"JB" Studio Dramatic Company.**
5. **"JB" Studio Orchestra.**
6. Duets:
   (a) "Down the Vale" ... ... Moir.
   (b) "Awake" ... ... Pelissier.
   Miss Edna Chapman and **Miss Gwen Dargin.**
7. **"The Cameos,"** relayed from St. James' Restaurant.
8. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
9. **"JB" Studio Orchestra.**
10. Male Voice Duet:
    "The Moon hath raised her Lamp above".. Benedict.
    Messrs. A. Tyson and **L. Buckingham.**
    Mixed Voice Duet:
    "Life's Dream is o'er, Farewell" ... ... Ascher.
    Miss Gwen Dargin and **Mr. A. Tyson.**
11. **Desi Desiderati,** Italian Vocalist, relayed from Empire Theatre.
12. **"JB" Studio Orchestra.**
13. **George and Betty Hope,** Dancers and Singers, relayed from Empire Theatre.
14. **"The Havana Band,"** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, JUNE 18th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. 8.30 p.m. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, JUNE 19th, 1927.

7.10 p.m. Relay of Service from **Central Congregational Church.** Organ Recital by **Mr. Horace Walker.**

7.30 p.m. Introit: "The day is gently sinking to a close." (First verse only.)

Hymn: "God is in His Temple."

Invocation.

Lord's Prayer (Chanted).

Solo: "But the Lord is mindful of His own" (St. Paul) ... ... Mendelssohn.
Mrs. Harold Ross.

Lesson: Isaiah XL. Verses 1—11, 27—31.

Hymn: "Jesus, still lead on."

Notices. Offertory. Dedication of Offertory.

Solo: "O rest in the Lord" (Elijah) Mendelssohn.
Mrs. Harold Ross.

Prayer.

Hymn: "Through the night of doubt and sorrow."

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Sermon: "Why be anxious?" by **Rev. E. Charles Warden.**

Hymn: "Rock of ages, cleft for me."

Benediction.

Vesper: "Thou wilt keep him in perfect peace whose mind is stayed on Thee"

Lee Williams.

8.45 p.m. (approx.). Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

The Cape Peninsula Broadcasting Association, Limited.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

MONDAY, JUNE 13th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of *Cape Times*).

"Columbia" Records.

1.20 **Lunch-Hour Concert** by **Capetown Orchestra** (relayed from City Hall).

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.2 **Special Hour of Music,** with notes:
"Kreutzer Sonata" ... ... Beethoven.

Birthday Greetings:

(a) "Prelude à l'àpres midi d'un Faun" .. Debussy
("H.M.V." Recording.)

(b) "With the Wild Geese" ... ... Harty.
("Columbia" Recording.)

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**
Songs, Miss E. Alexander.
Piano Solo, Miss Joyce Kadish.
Songs, Mr. E. Goyen Hart.
Concertina Solo, Mr. J. M. O'Kennedy.
Alhambra Orchestra.

9.0 **News Service** (English).

9.5 **"Flying."** Talk by **Major A. M. Miller, D.S.O., M.L.A.**

9.20 **Songs, Mr. E. Goyen Hart.**
Concertina Solo, Mr. J. M. O'Kennedy.
Songs, Miss E. Alexander.
Piano Solo, Miss Joyce Kadish.

10.0 **News Service** (Afrikaans).

10.5 **Relay from Tivoli.**

TUESDAY, JUNE 14th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of *Cape Times*).

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Agtermiddag Ontwerpe,** deur **Mej. van Breda.**

5.20 **Teens,** by **Miss Isabel McLaren and Pupils.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**
Relays from Tivoli.
Relays from Alhambra.
Violin Solos, Leonide Birsen.
Song Recital, Miss Beatrice Renouf.
Recitations, Sylvia D'Artois.
Songs, Dick Allen.
(Details will be announced.)

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

WEDNESDAY, JUNE 15th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**

News Service (by courtesy of *Cape Times*).

1.45 Close down.

AFTERNOON SESSION.

4.30 **"Edison Diamond Disc" Recital.**

5.2 **Afternoon Topics:** "Travel Glimpses."

5.20 **Scholars' Half-Hour:** "Some of the Essayists."

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Overture:** "French Comedy" ... ... Bela.
Waltz: "Gold and Silver" ... ... Lehar.
Songs, Miss Dudleigh Weatherhead.
"The Maker of Dreams." A Fantasy, by **Oliphant Downs.** Produced by **Gladys Dickson.**
Incidental Music by **W. J. Pickerill.**
Pierrette ... ... Gladys Dickson.
The Manufacturer ... ... Claude Fraser.
Pierrot ... ... Leonard Burchell.

9.0 **News Service** (English).

9.5 **Selection:** "A Waltz Dream" ... ... Strauss.
Songs, Leonard Burchell.
Violin Solos, Ralph Koorland.
Songs, Miss Dudleigh Weatherhead.
Three Dances from Nell Gwynne (German).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Tivoli.**

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THURSDAY, JUNE 16th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.2 **Afternoon Topics.** Reading from **Charlotte Mansfield.**
5.20 **Children's Hour.** Happy Stories for Happy Little People, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert, Capetown Orchestra.** Relayed from the City Hall. Conductor, **W. J. Pickerill.**
8.13 Overture:
"Midsummer's Night Dream" ... ... Mendelssohn.
"Symphony in D" ... ... Haydn.
9.0 **News Service** (English).
9.15 Tone Poem:
"Till's Merry Pranks" ... ... Strauss.
"Petite Suite" ... ... Debussy.
10.0 **News Service** (Afrikaans).
10.5 **Relay from Waldorf.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, JUNE 17th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story,** by **A. C. Wells.**
5.15 **Children's Hour,** taken by **Miss Stegmann.**

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music,** by **Baker's Big Six.** Relayed by permission from Queen's Hotel, Sea Point.
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, JUNE 18th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items. "Columbia" Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family at Home.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Popular Concert. Relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher and Cartwrights.**
10.30 Close down.

SUNDAY, JUNE 19th, 1927.

EVENING SESSION.

6.50 **Announcements.**
6.55 **Divine Service** will be relayed from the **Metropolitan Church.** Preacher, **Rev. E. Titcomb;** Organist, **Mr. A. P. Abbott.**
8.30 **Musical Programme, Capetown Orchestra.** Relayed from City Hall. Conductor, **W. J. Pickerill.**

At the Bijou.

Below you will see a scene from "Married Flirts," which comes to the Bijou, Johannesburg, on June 13th. It is a story full of interest to husbands and wives. Will you recognise yourself *or* your friends? That remains to be seen.

Life holds many surprises.

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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Terri Storri and Jean Perrie.

When Edna Best was playing "Peter Pan" at the New Theatre, the "Michael" of the production was a small red-haired, fairy-like person, called Terri Storri. The next year, when Edna Best repeated her success as "Peter" at the St. James' Theatre, the "Michael" of the year before had grown so tall that he had to be transferred to the part of "Twin." And that "Twin," in the person of Terri Storri, now grown to the age of nineteen, is on his way to South Africa, or, to be more correct, I should say, on *her* way. Terri Storri comes to South Africa with her partner, Jean Perrie, after having both achieved dancing laurels in London.

How they dance, those children! And with what beauty and originality! It is Jean Perrie who invents the dances, and Terri Storri who does the arranging of them. Their act is delightful, and the two make many quick changes in it. It consists of every kind of dancing that has ever been invented, except the kind that is kept for the ball-room. In the space of a few minutes, Terri Storri and Jean Perrie will present for you classical, eccentric, acrobatic, Oriental and grotesque dances with costumes to match. That, I think you will admit, is something of an achievement.

The most wonderful thing about Terri Storri—and you think about it before you think of her dancing—is her gorgeous glamour of red hair. It dominates the whole stage; indeed, I think its beauty dominates Terri herself. It burns like a glowing torch, and makes the brightest footlights pale into insignificance.

Terri played the part of one of the orphans in the recent production of "Sally," and also understudied "Sally" herself. Those of my readers who have already seen this musical comedy in South Africa will remember that early in the piece the orphans dance off after their first number, leaving "Sally" behind flinging off her hat. When Terri Storri deputised for "Sally" on one occasion, she took off her hat and showed a mop of summer gold. There was a great cry of "Oh!" and "Ah!" in the audience as they saw the lovely burst of colour.

As for Jean Perrie, no golden-haired dancer could wish for a finer foil and partner. He is as dark as Terri is fair, as calmly poised as she is vivacious. In every possible way these two show each other up in the best light. There is nothing to choose between their dancing. Each of them is an artist of considerable ability, and a great deal of the charm of their act lies in the fact that they are both very young and more than ordinarily gifted. Terri's photo is on page 14.

Pola Negri got temperamental during the shooting of "A Woman on Trial" the other day, and the sparks flew so hotly that Ricardo Cortez, her leading man, walked off the set. Negri's best apologies couldn't induce him to come back, so Einar Hansen has taken his place.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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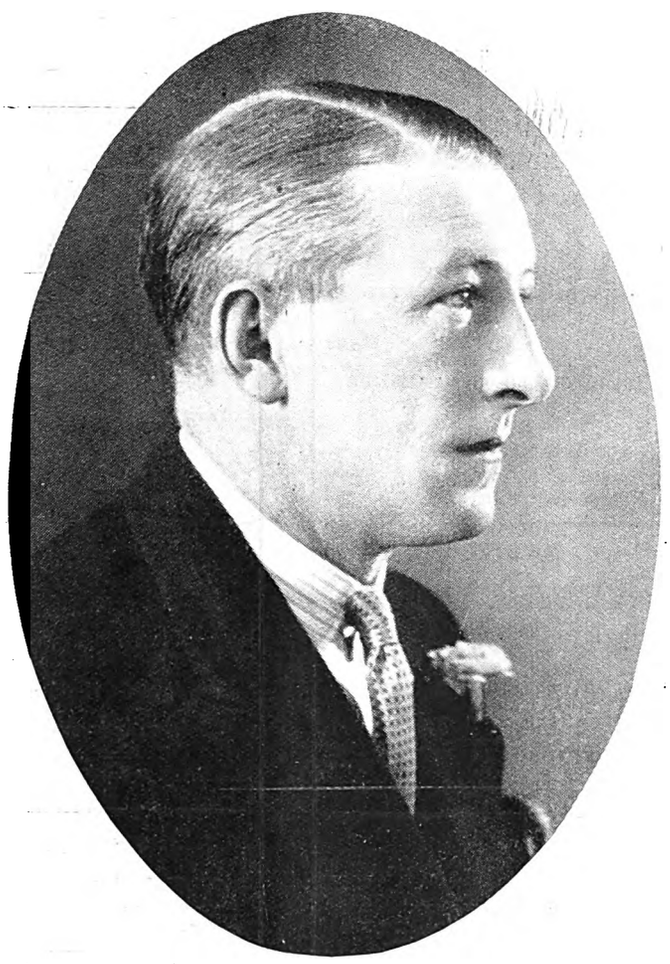
(*Continued from page 12.*)

admirable dancing. There is subtlety about the sketches which suggest the genius of George Robey himself. In cleverness and good, downright entertainment, I should say that "Bits and Pieces" is the nearest approach to French revue that the London stage has achieved.

Revue is becoming more and more popular in South Africa. Mr. Philip Levard has done much to cultivate this taste and has produced some excellent revues in South Africa. Because of this, I feel sure that "Bits and Pieces" will be appreciated in the cities of the Union. It is well staged, has a London company of twenty-five, and will be produced in South Africa exactly as it has been in the West End. And a multitude of pretty frocks go with the show. The other day I found Marie Blanche engaged in the delightful task of choosing clothes for the tour. She told me that she had designed all the dresses for herself and for Babs Farren, who has a "soubrette" part. I was permitted to see two pretty frocks destined for South African skies. One was a Cambridge and Oxford blue two-piece of crepe de chine, and another a black lace and georgette evening dress with a silver line in the black lace and an enormous bustle bow at the back.

But then you will see all these for yourself, and enjoy the show as thousands of others have done in London. Maybe, too, you will discover that title for which George Robey is still seeking.

W. J. Makin.



Geoffrey Clark, assistant stage manager for Percy Hutchison and, incidentally, husband of Catherine Lacey, the leading lady.

[*Photo: Jane Plotz.*

George Jackley.

What a marvellous voice George Jackley has! He can play upon it with as much versatility as that used by a clever violinist. He will sing a new collection of ballads, delight you with fresh burlesques, topical speeches and gags. One might almost say that Mr. Jackley had been born on the stage, as he comes from an old stage family, his father being Nathan Jackley, the well-known acrobat.

George started his varied career in a circus at the age of eight, and in the ring he tumbled and clowned, took part in Dick Turpin's famous ride to York, learned to do acrobatic feats on trapezes and on hanging rings, to gag wittily and swiftly, to dance eccentrically, and to juggle. Thus he was well equipped for his future career on the stage.

First of all he became one of the Jackley Trio, his father and brother forming the rest of the act. Later, he and his brother did a double act.

He has given up acrobatics. "I haven't turned a somersault for years," he says, "and I don't know that I care to try now. But I still do eccentric dancing, and I hope I am not unduly conceited when I say that I have not lost my early flair for cross-talking and burlesque. As for juggling—well, my hand has not lost its cunning in that direction."

George Jackley has been in no less than twenty-three consecutive pantomimes, in which he has played every part except that of Dame. "Like pantomime? I should say I do," he says. "It offers more scope for any talents a comedian may have than that given him by the music-halls. Apart from that, it is a break in the music-hall routine, and it is nice to be acting with one's fellow-artists instead of amusing an audience on one's own."

Miss Ena Douglas.

South Africa has a special significance for Ena Douglas, for her brother was the chief engineer in the building of the pier at Capetown, and lived there for five years.

Miss Douglas has had a long and triumphant stage career. She was introduced to the theatrical world early in life through her aunt, who was Madame Valleria, the well-known opera singer. "Her influence on me," says Miss Douglas, "was very great. I often went to hear her sing, and she used to take my sister and myself behind the scenes. Those visits behind the painted canvas and the footlights enthralled us, as you may imagine, and we both made up our minds to be actresses some day. It was not until some years later, however, that we achieved this ambition. Both my sister and myself had our first stage experience with Norman V. Norman and Beatrice Wilson, who then had a large touring company. Both these artists have since become famous as West End performers. In my early years on the stage I played every conceivable sort of part, and I consider that work in a stock company is an excellent gruelling for any enterprising young artist."

Miss Douglas went on to tell me that she has created a theatrical record by playing one part for nine years continuously. This was the part of the hard-hearted English aunt in "Peg o' My Heart." "I played this part," she said, "night after night for all those years. The only holiday I had from it was when I played for four weeks in 'Scandal.' 'Pegs' came and 'Pegs' went, one after the other, but I remained. People used to tell me I was quite a landmark in the company. I eventually gave up the part when the play was sold to another management. Didn't I ever weary of playing it? Oh, yes, sometimes; but on the whole I rather enjoyed it."

Ena Douglas was with "Our Betters," Somerset Maugham's well-known play, on tour, and has for the last two years been with Percy Hutchison, playing the parts in which she is appearing in South Africa. Everyone loves her middle-aged lady in "The Ghost Train," the middle-aged spinster with the parrot.

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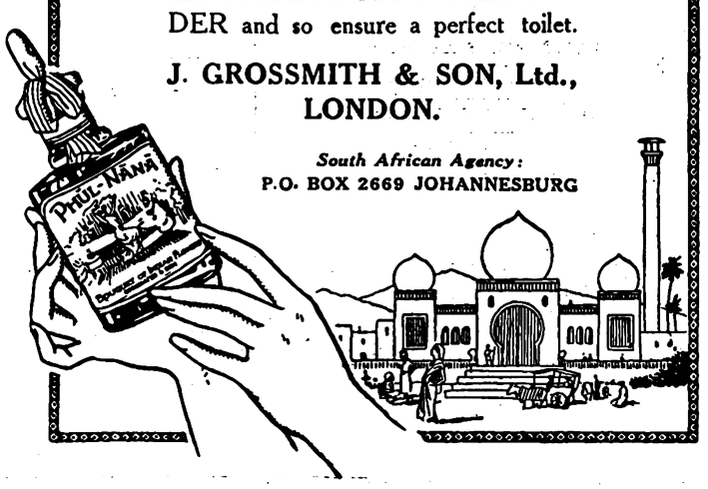

Flying Banvards.

There are four Flying Banvards, and each of them seems to be possessed with a pair of invisible wings. There is Albert, head of the troupe ,who is famous for his trapeze work. There is George, who walks upon a wire as easy as we walk down Piccadilly; then there is Nancy, the feminine element, who, attired in a fluffy, fairy-like dress, seems to fly through the air without support. Lastly, there is Alphonse, the comic Banvard, who, attired in a most preposterous pair of striped tights, and disguised by a painted clown mask, supplies the humour of the act. And excellent humour it is, too. His comedy is the kind that is more than funny—it is very clever and subtle. Alphonse tries to impress the audience with his complete foolishness, and only manages to make them feel that perhaps the fool is the cleverest of the troupe. His fifty somersaults which he turns without stopping at the end of the act, go to prove this, and to assure one that Alphonse's wings are no less strong, though equally as invisible, as those of his other three confreres.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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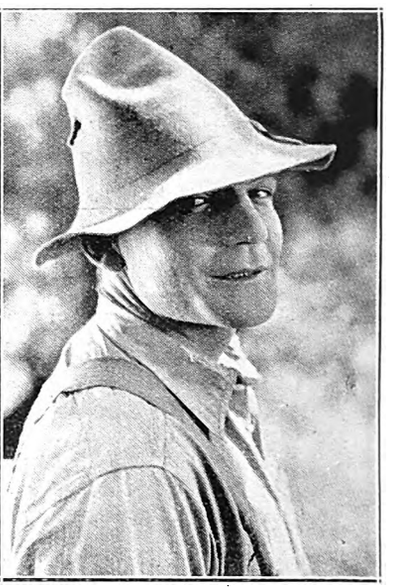
"Lady Isabel" (Alma Rubens).

"Lazy Bones."

Madge Bellamy as "Kit."

"Come here, Sir!"



Charles (Buck) Jones as "Lazybones." The film comes to Wolfram's Bioscope, Capetown, on June 16th, 17th and 18th, and the scenes are laid in a small town.

"East Lynne," to be screened at the Alhambra, Capetown, on June 13th, is very faithfully reproduced. Grandmamas will see it and say: "Those were the good old days!"

And it will give the younger ones—the flapper and the sheik generation—a chance to nudge each other in high glee and chortle: "This is the life!"

Meaning, of course, that they wouldn't trade to-day's automobiles and petting parties and jazz dancing for yesterday's coaches-and-fours and church socials and square dances.

MILKA & VELMA SUCHARD'S CHOCOLATE

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London, May 12th.

Here is a momentous picture. It represents George Robey, directed by Mr. C. Holder Ness, general manager of the International Variety and Theatrical Agency, Ltd., signing the contract for his forthcoming tour of South Africa.

You will see that the famous eyebrows are as expressive off the stage as they are on, though the face, which is now almost as familiar to the world as that of King George V. of England, is a little more sober and serious than usual.

It is amusing to me to think that by a stroke of the pen one can achieve such enormous results. Huge baronial estates can pass from hand to hand in a moment by the means of that small but potent instrument—the pen. Wars can start and cease at a stroke, and great comedians can set out to countries hitherto unfamiliar with their wit. So far as South Africa is an undiscovered country to George Robey, though he himself has long been familiar to South Africa. His name has for uncountable years been the open sesame to laughter, and his face with his expressive eyebrows—even when it is only a pictured copy—is known to half a world.

Some little time ago a letter was sent through the post with no other address than a sketch of George Robey's face and the word "London." This letter was delivered at George Robey's house immediately upon its arrival. Personally, I am quite sure that the addition of the word "London" was quite unnecessary. The sketch would have found its way to its destination with no written direction at all.

The great event of this week in the theatre has been the return of Lily Elsie to the stage. Theatre-goers will remember that Lily Elsie was the star of that still famous musical comedy, "The Merry Widow." She has been absent from the stage for many years, and returned to it this week in "The Blue Train," at the Prince of Wales' Theatre. She had a marvellous reception, for London's memory is long, and has always treasured Lily Elsie in it's heart. An enthusiastic house cheered frantically at the end of the play, crying, "Welcome back, Elsie; you're better than ever!" Whole gardens of flowers were handed up on to the stage and almost blotted out the smiling, bowing star. One could have hoped for a better play than "The Blue Train" with which to celebrate her return. However, her simple grace and charm made up for all the deficiencies of the plot and music. What humour there was in "The Blue Train" fell to the capable hands of Bobby Howes.

In London, George Robey signs his contract for Africa at the I.V.T.A.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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One hopes, for the sake of the younger generation, who has not yet become familiar with Lily Elsie, that "The Blue Train" will steam through the Prince of Wales' Theatre for a long time to come.

There has been one other new production this week—that of "Double Dan," the latest child of Edgar Wallace's pen. It seems to me that Mr. Wallace has been writing too much of late. His books are always in demand. "Double Dan," however, has not the thrill or the lure that "The Ringer" has. It is very well acted, but the suspense is not very great, and, after all, when one goes to a mystery play, one does want one's feelings to be pleasingly harrowed, and one's expectations kept on tip-toe all the time.

"Mr. What's His Name," at Wyndham's Theatre, continues to be a success. How could it help being that with Seymour Hicks as producer and star of the play? He is a witty comedian, and has many clever sketches to his credit, as well as being the adapter of several plays from the French. Artists very often find Seymour Hicks difficult to act with, for his irresistible humour bubbles up into the most amusing gags. Many an accomplished actor and actress has had considerable difficulty in remaining serious under the quick fire of Seymour Hicks' gagging. Margaret Yarde is a member of the cast of "Mr. What's His Name."

PAMELA TRAVERS.

Nancy Banvard, one of the Flying Banvards, who will appear shortly in this country.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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DEAR RADIO CHILDREN,

How are you all? Let's start off with a few riddles this week, shall we?

Riddles.

Why is Sunday the strongest day of the seven?—Because the others are all week (weak) days.

What did Adam first plant in the Garden of Eden?—His feet.

Why is a man who does not bet just as bad as one who does?—Because he is no better.

When is a newspaper like a delicate child?—When it appears weekly (weakly).

When is a baker very greatly surprised?—When first he sees the cake walk.

Kettles Made from Paper.

The Japanese are wonderful people, and make very clever things out of paper, and one of the cleverest, I think, is the paper kettle, which every Japanese soldier carries in his kit. If he wants some hot water, he just fills his kettle, taking care, however, to let the water run over the outside first. This acts as a protection from the heat, and the kettle is hung over the fire, and is boiling in ten minutes. The kettles can be used quite eight or nine times, and cost but a penny each.

A Pretty Tea-Cosy Cover.

Have you ever seen a tea-cosy like this? If you haven't, you can have no idea how very effective the night owl, the moon and star really look. Don't think, though,

that because it looks so nice the cover is difficult to decorate in this way, for you could scarcely find anything more simple to do, however hard you tried. The owl, the moon and the star are cut out of dark material, and after having been tacked in place on a plain cosy-cover, which you can either buy ready-made or make up yourself, they are button-holed round with embroidery thread or silk. Almost any sort of material could be used for the cover and decorations. A grey-brown linen ground, with owl, moon and star of a pretty, fairly deep, arc blue, would look nice, and be exceedingly serviceable.

Now, here is something I want to tell you. *George Robey is coming!* You'll have heard all about him from your fathers and mothers, I'm sure; he's such a nice man, with the very *funniest* eyebrows. *Now*, he's heard all about the radio children, and he's sent us some wonderful dolls that we are going to have competitions for. They are exact models of himself, and you'll *love* them. So *please* listen in

Pearl Israelstam and Sarah Sagorsky, two radio nieces.

every afternoon, or any afternoon at 5.15 (except Thursdays and Fridays, when our dear Uncle Joe is there. He's a dear, isn't he?) and you'll hear me tell you all about it.

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JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Racing Notes.

By "Observer."

No fewer than five July Handicap candidates in Cardinal's Hope, Admiral, Blacksmith II., Compensation and Siddown were beaten in their respective races on Saturday.

A. Saunders, who gained his first riding success in South Africa on Euphrosyne at Turffontein, is a recently arrived Australian jockey.

One hears rumours that the stewards of the Johannesburg Pony and Galloway Club are now on the eve of making some change in their handicapping arrangements, and that the present appointment may become a dual one.

Saturday next will see the Winter Meeting at Turffontein brought to a close, and during the forthcoming week Rand trainers will be getting their Durban teams ready for railing to the coast.

E. Jacobie, now recovered from his accident, when the English filly, Spicilma, fell with him on the track and injured his foot, was in great form at Turffontein on Saturday, when he rode three winners. Jacobie's effort on Enrico was a particularly brilliant one.

Many of the critics were of the opinion that Strydom did not shine in his handling of Cardinal's Hope in the Goldfields Handicap, whom he took to the front from barrier rise. Isaac, however, rode one of his best races when, on Poetry of Motion, he got up in the last stride or two to beat Almeida in the Jeppestown Handicap.

After the Pretoria mare, Euphrosyne, had run home a ready winner of the Owners' Handicap at Turffontein on Saturday, the stewards of the Turf Club were of the opinion that her showing did not coincide with that made by her on the previous Tuesday, and they suspended the owner and jockey for the meeting.

Francois had a rough passage in the Winter Handicap, in which Edible beat him in the last stride by a head. Mr. Simpson's colt was lame after the race, but, if sound again on Saturday, he should be somewhat of a racing certainty for the Dunkeld Plate.

Three more horses sent out by Mr. S. B. Joel reached Capetown on Monday. These were a batch of three-year-olds in Polydox, Slovak and Thousand, and when they join forces with the earlier arrivals in Cross Bow, Glen Albyn and Crushed, they should make a useful half-dozen for Trainer George Weale to work upon.

A big contingent came up from Bloemfontein to see their champion, Enrico, win the Doornfontein Handicap at Turffontein on Saturday. The Free Stater did not disappoint, but he had only a short head to spare from Goodwill, and had to have his victory confirmed in the "objection" room. Enrico has now four races in four starts, the last two being gained on Rand courses.

Last year the entry of Poly Rose II. for the July Handicap had to be turned down because it arrived too late, but this time Mr. J. Gard took the precaution of nominating his horse at the offices of the Johannesburg Turf Club. The Durban stewards, however, declined one entry this year. This was that of the unruly Silvio, whose behaviour at the starting gates on the Kenilworth and Milnerton courses led to him being regarded as an undesirable by the Durban stewards.

While the twenty-nine entries for this year's Durban July Handicap are a long remove from a record in point of numbers, entry must be deemed satisfactory. The list includes two previous winners of the race in Bird of Prey and Moosme; a Derby winner in Asteroid II.; two Guineas winners in Blacksmith II. and Narrow Gauge; two Gosforth Park Plate winners in Blacksmith II. and Full Dress; three Johannesburg Handicap winners in Polinique, Francois and Cardinal's Hope; and a Merchant's winner in Enchanter. Altogether twenty stables, representing twenty-five owners, are concerned, and there is every prospect of this year's July Handicap being as interesting as any of its predecessors.

First acceptances for the Durban July Handicap are due on Monday next, and the final acceptances at noon on the following Friday. For the sake of interim discussions, the weights are published herewith and, while later developments may cause an alteration of opinion, those that appear best worthy of support at the present moment are, in the order of their poundage, Hussein, Jubilant II., Scutifer, Bruyere, Le Mantouan, Polyrose II. and Torchlight.

Following are the weights for the Durban July Handicap:—Bird of Prey, 9.7; Narrow Gauge, 8.10; Hussein, 8.6; Moosme, 8.6; Francois, 8.2; Enchanter, 8.1; Full Dress, 7.12; Knightlow, 7.10; Asteroid II., 7.9; Jubilant II., 7.9; Cardinal's Hope, 7.8; Scutifer, 7.7; Warren Lodge, 7.5; Step Out, 7.3; Polinique, 7.2; Hawk's Eye, 6.13; Bruyere, 6.12; Polyrose II., 6.12; Le Mantouan, 6.10; Torchlight, 6.8; Inchkeith, 6.5; Linaria, 6.5; Blacksmith II., 6.2; Hoy, 6.2; Peristyle, 6.1; Fagaballa, 6.0; Admiral, 6.0; Compensation, 6.0; Siddown, 6.0.

Seven events are down for decision on Saturday next, the concluding day of the Turf Club's Winter Meeting. Of these, chief interest centres in the Merchants' and Transvaal Handicaps. Racing commences at 1 p.m., and, if they see the post, the following should run well:—

1.0 p.m.—Dunkeld Plate. Six furlongs.
1, Francois; 2, Enrico; 3, The Card.

1.55 p.m.—Stewards' Plate. Five furlongs 120 yards.
1, Conroy II.; 2, Canary; 3, Jocelyn.

2.30 p.m.—Merchants' Handicap. Six furlongs.
1, Esteem; 2, Star Turn II.; 3, Rural Fellow.

3.10 p.m.—Transvaal Handicap. $1\frac{3}{4}$ miles.
1, Cardinal's Hope; 2, Vesper Bells; 3, The Chimes.

3.50 p.m.—Turffontein Handicap. One mile.
1, Minor Poet; 2, Goodwill; 3, Jovial.

4.30 p.m.—Farewell Handicap. One mile.
1, Regard; 2, Polinax; 3, Epicure.

5.5 p.m.—Belgravia Selling Handicap. Five furlongs.
1, Luna II.; 2, Barleycorn; 3, Lee Shore.

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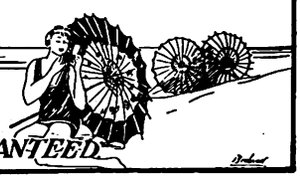

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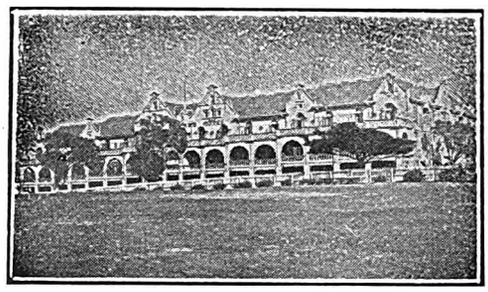

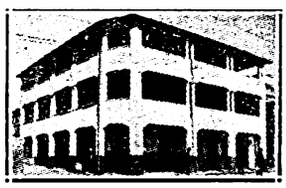

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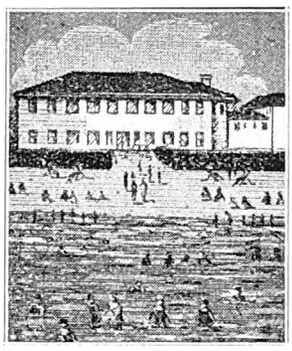

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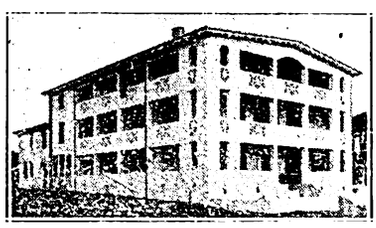

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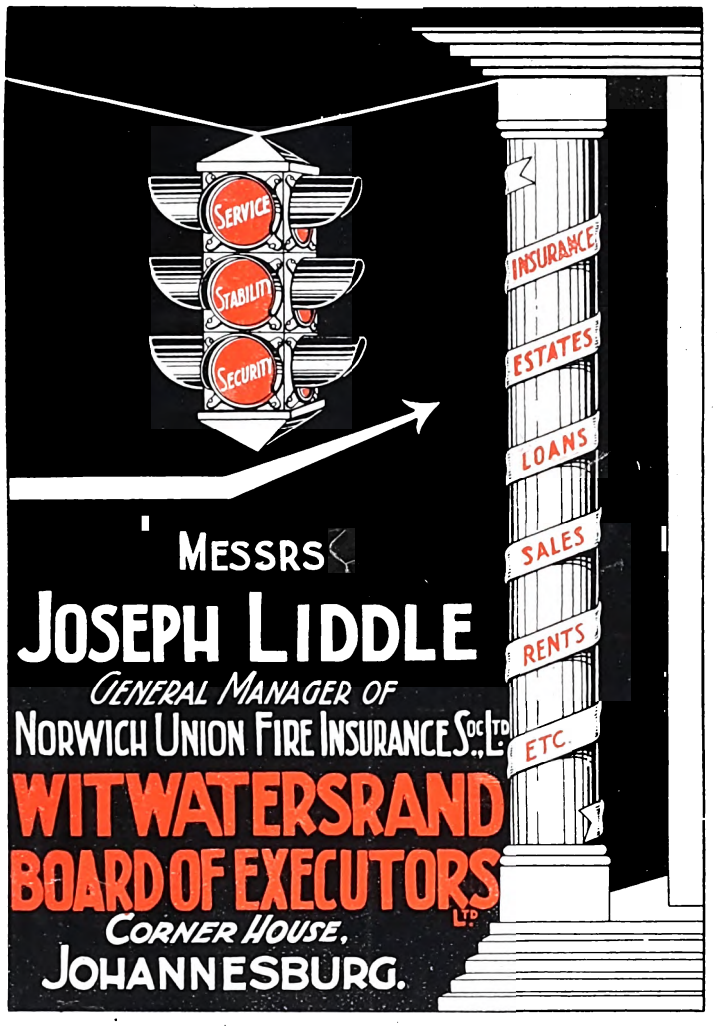

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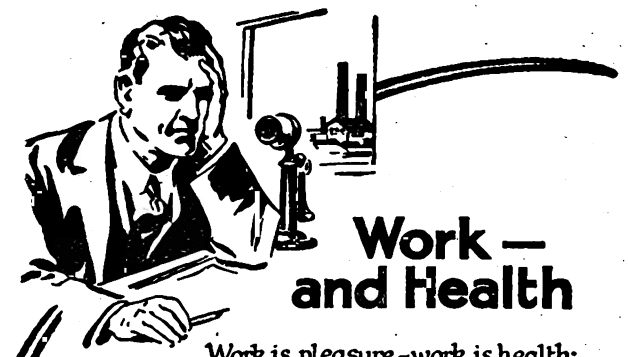

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Drink TOMANGO Orange and Lemon Squash

STAGE, CINEMA & LISTENER-IN

VOL. XX., No. 620] JOHANNESBURG, JUNE 15TH, 1927. [Registered at G.P.O as a Newspaper. PRICE 6D.

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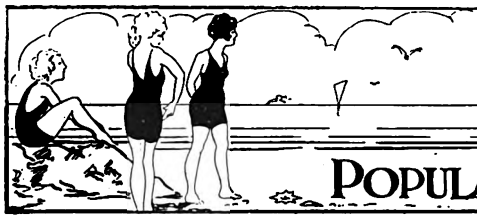

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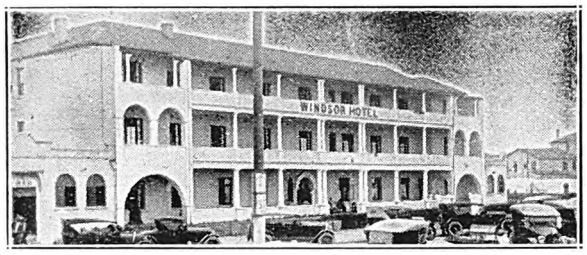

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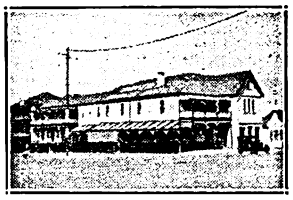

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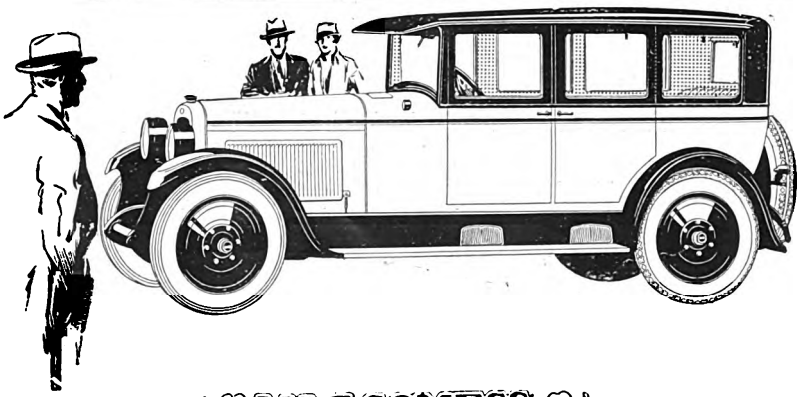

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STAGE, CINEMA *and* LISTENER-IN

VOL. XX. No. 620. WEDNESDAY, JUNE 15TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Mac Murray will appear in "Circe, the Enchantress," at the Alhambra. Capetown, on June 20th.

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When Things Look Black.

(By George Robey.)

An article I chanced to read in *The Perfect Lady's Friend* put the idea into my head. *The Perfect Lady's Friend* is a sparkling little paper which Perkins, our parlour-maid, takes in every week. I am not a regular reader, but I glance through it from time to time when Perkins happens to leave it in the bathroom, and I must say I have learnt quite a lot from it.

This particular article was entitled "Save Your Servants!" and among other stimulating things the author said that one of the best ways of saving a servant was by means of a pot of black enamel—the enamel to be applied, that is to say, not to the servant, but to all the brass-work in the house. Brass-work about the house, the author said, entailed hours of cleaning which a simple coat of black enamel would abolish.

Do you suffer from brass knobs, brass handles, and brass taps?" asked the author. A coat of black enamel would cure them.

"Are you troubled with brass fenders, brass canopies, fire-irons, *jardinières*, warming-pans, candlesticks?" A harmless dose of black enamel would instantly destroy the pests.

The man was obviously sincere. I felt he was telling the truth.

I purchased a two-gallon pot of black enamel and waited for my wife to go out. I have found that this is by far the best plan. Avoid unprofitable discussion. Do what you have to do, then talk it over with your wife, if necessary.

My plan on this occasion worked admirably. It happened that my Aunt Emma was staying with us at the time. On the very morning after I had bought my black enamel, Aunt Emma asked my wife to come and help her choose her summer hat. She is one of those people who still believe that they require summer hats.

I knew that I would have the place to myself for at least three hours. I kissed them "good-bye" affectionately, closed the door and fetched my pot of enamel.

Everyone who has ever enamelled anything will agree that this is an entrancing occupation. And one that grows on you, too. The more you enamel, the more you will want to enamel.

In the space of a couple of hours I had enamelled every bit of brass-work in our house.

I had dealt satisfactorily with all those brass nuisances mentioned by the author of the article, and others besides—the brass about the fire-places, canopies, corners, rosettes and dogs, ash-trays, tea-trays, warming pans, kettles and candlesticks. I blackened the lions' faces on the Sheraton sideboard and bureau, and I made a thorough good job of the eagle and brass ball on the top of the grandfather's clock. When I had given a second coat to all the door-knobs and to the scullery and bathroom taps, I still had a large quantity of enamel left.

I was reflecting what a pity it was to waste this when suddenly my eyes were arrested by our bath—a dazzling expanse of white. Why white? I asked myself suddenly. Why *white?*

I found myself unable to answer this question. Really, when you come to think of it, was there any good and sufficient reason why one's bath should be invariably enamelled white? Were there not, on the contrary, half a dozen reasons why it should *not* be?

White! What an unserviceable shade! Calculated to show every finger-mark, every speck of dirt. What constant scrubbing necessary to keep it clean! What a waste of time! And the coldness of the colour! I could not repress a shudder as I recalled the untempered early morning plunge; surely cold water must seem colder in a white bath than—by example—in a *black* one? Well, then, why not a black bath? What objection could any reasonable creature bring to bear upon a black bath?

I noticed that the white enamel was beginning to show signs of wear—due, doubtless, to the constant scrubbing to which it had to be subjected by reason of its colour. I hesitated no longer. I plunged my largest brush into my pot of enamel. In half an hour I had produced a jet-black bath—very striking, very distinguished-looking.

I was debating whether to use up what remained of the enamel in painting our monogram upon the bath mat, when I was interrupted by a hideous yelping from below and a clatter as of hardware being thrown about. I recognised the voice of Winkle, my Pomeranian. I remembered, too late, that I had omitted to close the door of the drawing-room—the drawing-room with its freshly enamelled fender and fire-irons, its collection of freshly-enamelled miscellaneous objects placed carefully, for safety, within the fireless hearth.

Fearing the worst, I leapt down the stairs and into the drawing-room. A sickening spectacle met my gaze: a shapeless mass, half canine, half hardware recently enamelled, rolled upon the floor, vainly endeavouring to resolve itself into its component parts. Large blobs of black enamel everywhere upon the dove-grey carpet bore witness to the sharpness of the struggle.

What had happened was plain: the unhappy Winkle had fallen foul of the fender. Caught in a trap of black enamel, in his frantic efforts to free himself the unfortunate dog had got still further entangled with the contents of the hearth, as witness the enamelled matchbox clinging to his ear, the tea-tray attached to his stomach and the candlestick dangling from his tail.

The situation demanded drastic treatment. I searched feverishly for a pair of scissors. I found them at last. I set to work to sever Winkle as painlessly as possible from extraneous objects. By the time I succeeded, I found that I had practically been compelled to shave him.

I was endeavouring to soothe an embittered and humiliated dog when my wife reappeared with Aunt Emma.

I will not repeat the former's remarks on the subject of our drawing-room carpet. Nor do I wish to chronicle what she said of Winkle and other matters. Words spoken in the heat of the moment are apt to be regretted later. Suffice it that my wife did not appear to take kindly to black enamel.

Aunt Emma was strangely silent. It transpired that she was sickening for a cold.

"She is going to have a hot bath at once and straight into bed," said my wife.

I explained, a little diffidently, that there were reasons why a hot bath at the moment was impracticable, but that the enamel would be dry by evening.

Leaving Aunt Emma in a state of indignant collapse in front of a newly-lighted fire, my wife accompanied me to the bathroom. At sight of my striking jet-black bath she uttered an exclamation of loathing.

"It's like something out of the *Grand Guignol*," she observed. "I should expect to die some horrible death in a bath like that. It makes me think of graveyards! And poor Aunt Emma feeling so far from well!"

"Aunt Emma is not as impressionable as you are, my dear," I returned. "As long as the water is nice and hot, she won't mind whether the bath itself is black or white or blue!"

As I had foretold, by evening the bath was as dry as a bone. I made quite sure of this myself before informing Aunt Emma that it was at her disposal.

(Continued on page 36.)

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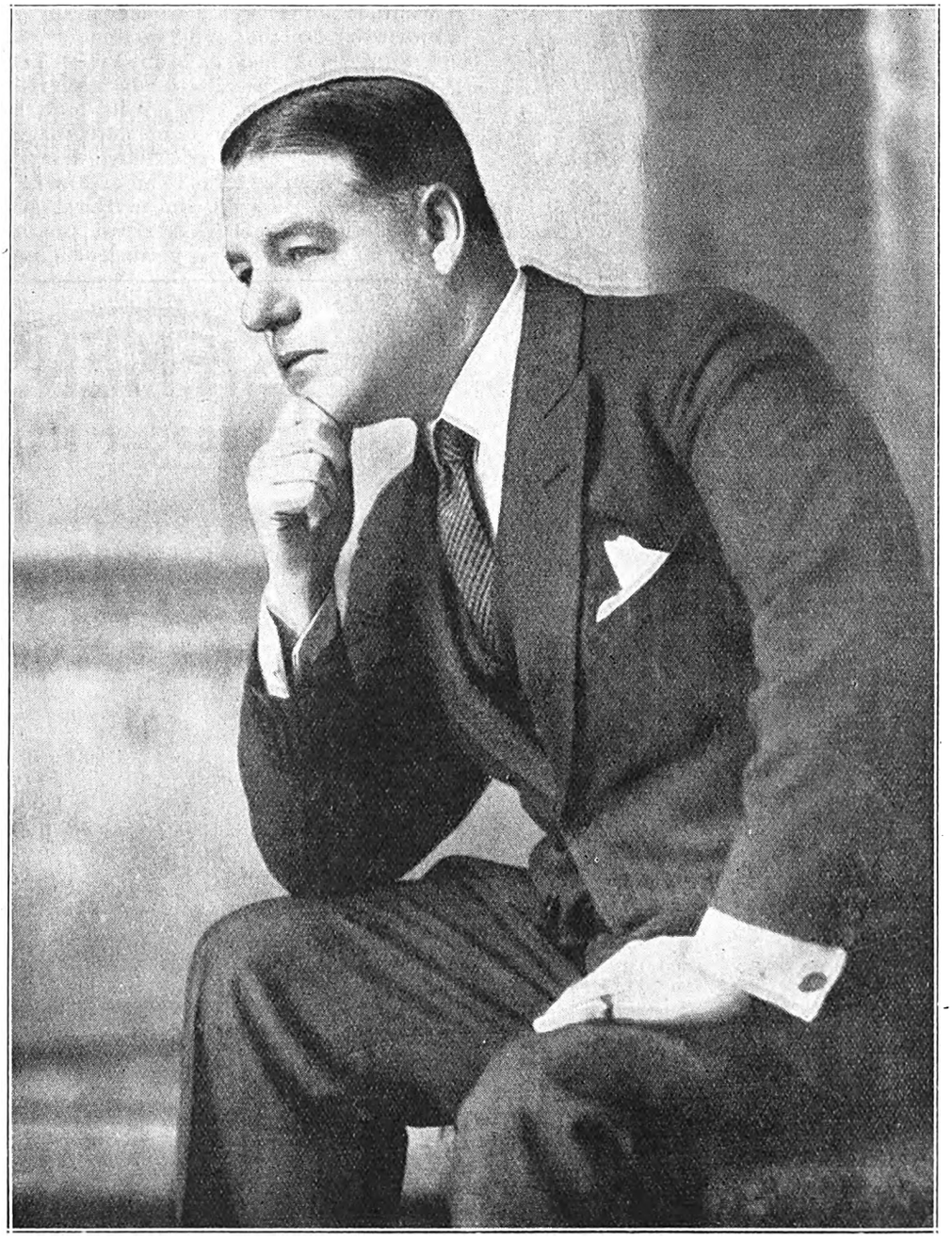

Percy Hutchison.

[*Photo: Jane Plotz.*

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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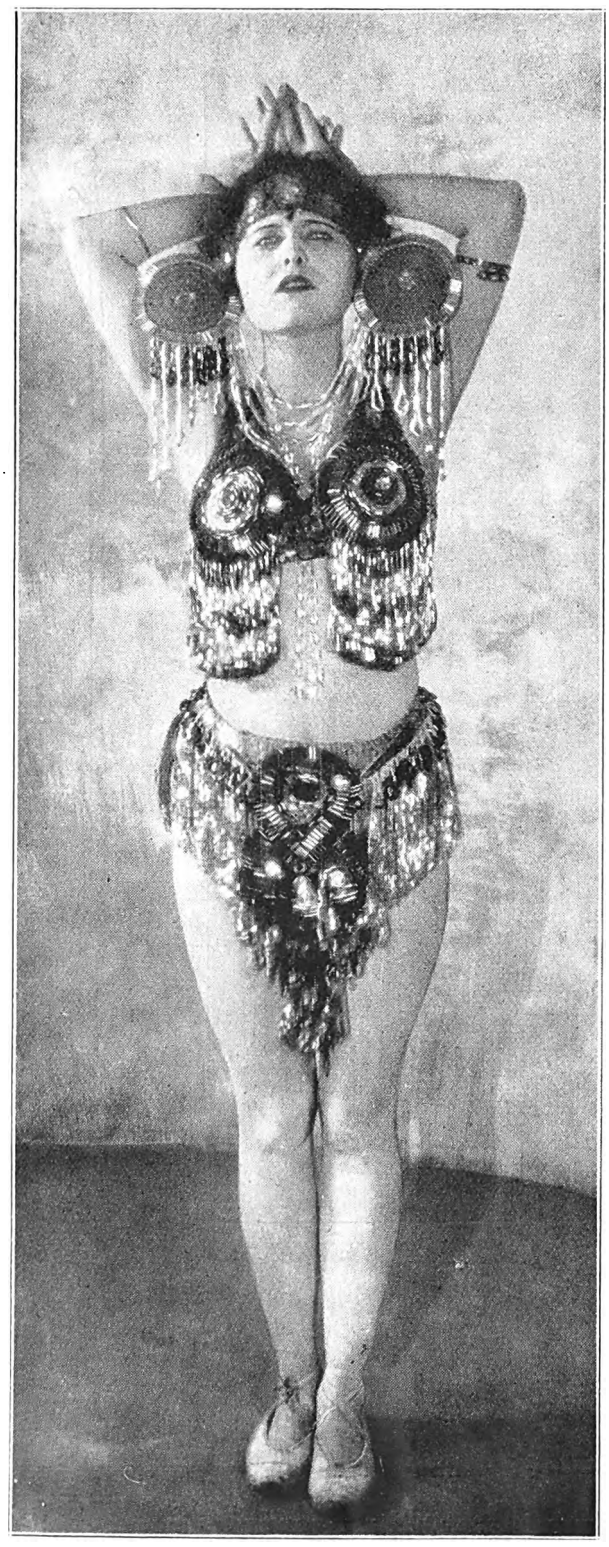
Caleb Porter.

"My career? I shall have to sit here for hours to tell you." "Well," he began, "I was a medical student at St. Bart's when the idea came to me to go on the stage. My uncle sent me £60 to pay my medical fees, and I spent the whole lot at the Gaiety Theatre, seeing Nellie Farren and all the old Gaiety stars. Every night after I went home I used to make horrible faces in my looking-glass and would recite to my reflected self in a manner which I now can see was appalling. Being thus bereft of money, I pawned the gold watch and chain, left me by my father, for £14. And with that money I took train for Sarah Thorne's company at Bournemouth. At the time I joined Sarah Thorne, Irene and Violet Vanbrugh, Allen Aynesworth, Gertrude Kingston and Lyall Sweete were all members of it. I played all sorts of parts for a very small salary. I remember once after I had played the Dragon in a pantomime, and had had a very successful sword combat with the noble Prince, Sarah Thorne was so pleased with me that she raised my salary to twenty-five shillings a week! Wasn't that riches? *En passant*, I remember that I borrowed £40 from her manager on that tour. Those were great days. If I shut my eyes now, I can see Violet and Irene Vanbrugh and myself walking up and down a filthy lane at the back of a theatre in which Sarah Thorne's company was playing, rehearsing our parts most diligently. I wonder if any young actors do that nowadays. Another time I remember I played the part of a Pirate and had to stab Violet Vanbrugh villainously. 'Violet Vanbrugh villainously' sound very melodramatic and ferocious, doesn't it? Well, as it happened, I did not put on my Pirate's make-up until the very first night after my victim had gone on. When I crept up, looking most devilish with an awful old cap and an eye-shade, one or two dog-like teeth showing, and my knife glistening in the footlights. Violet Vanbrugh's scream was most realistic. As a matter of fact, it was a good deal more than acting."



A dancer in "The Denial," a Metro-Goldwyn-Mayer picture.

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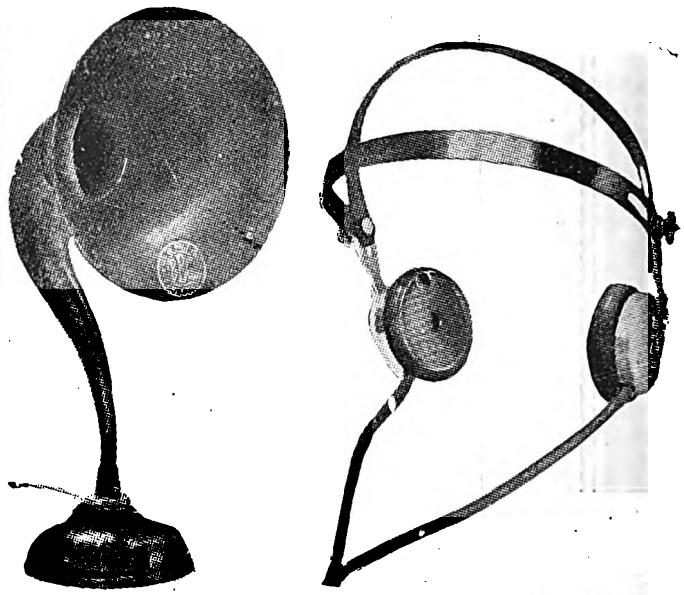

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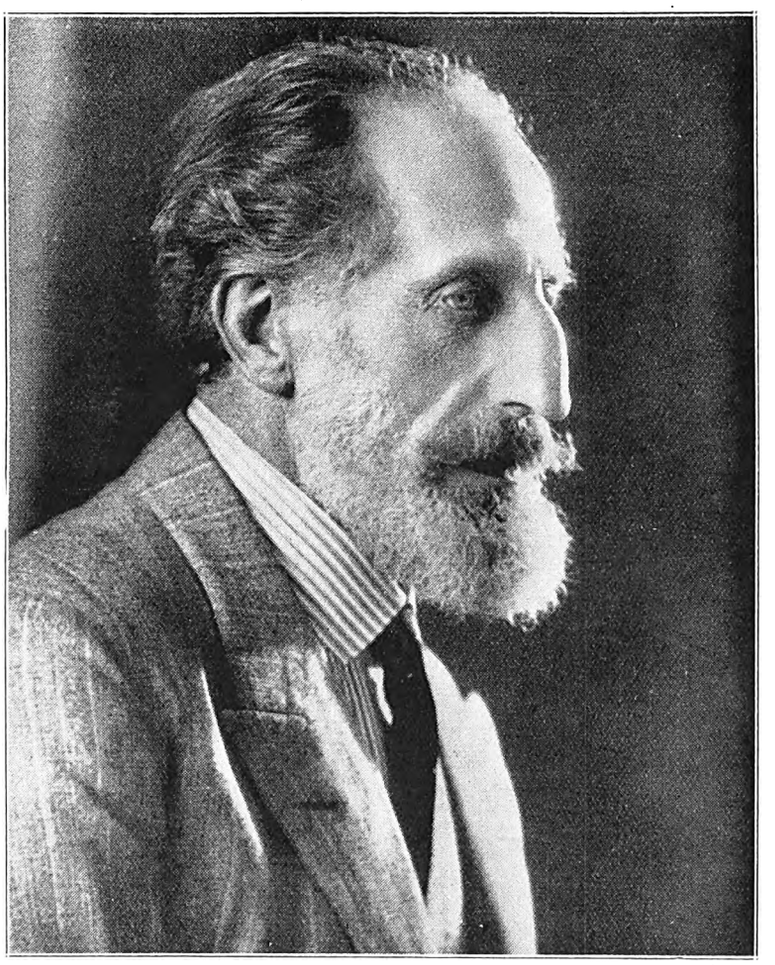
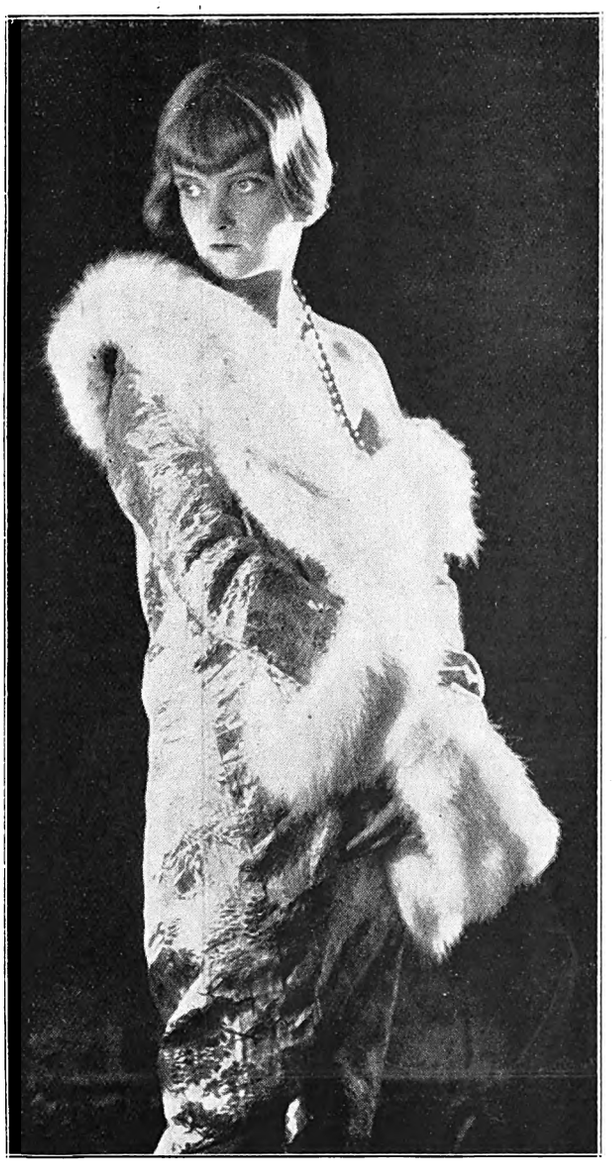
Some of the Members of the Company.



Caleb Porter, "the father, Mr. Fred Livingstone."



Phil Buchanan, "Hattie," the American negress.

Catherine Lacey, the daughter, "Gracie Livingstone" (Mrs. Tommy Tucker.)

[Photos: Jane Plotz.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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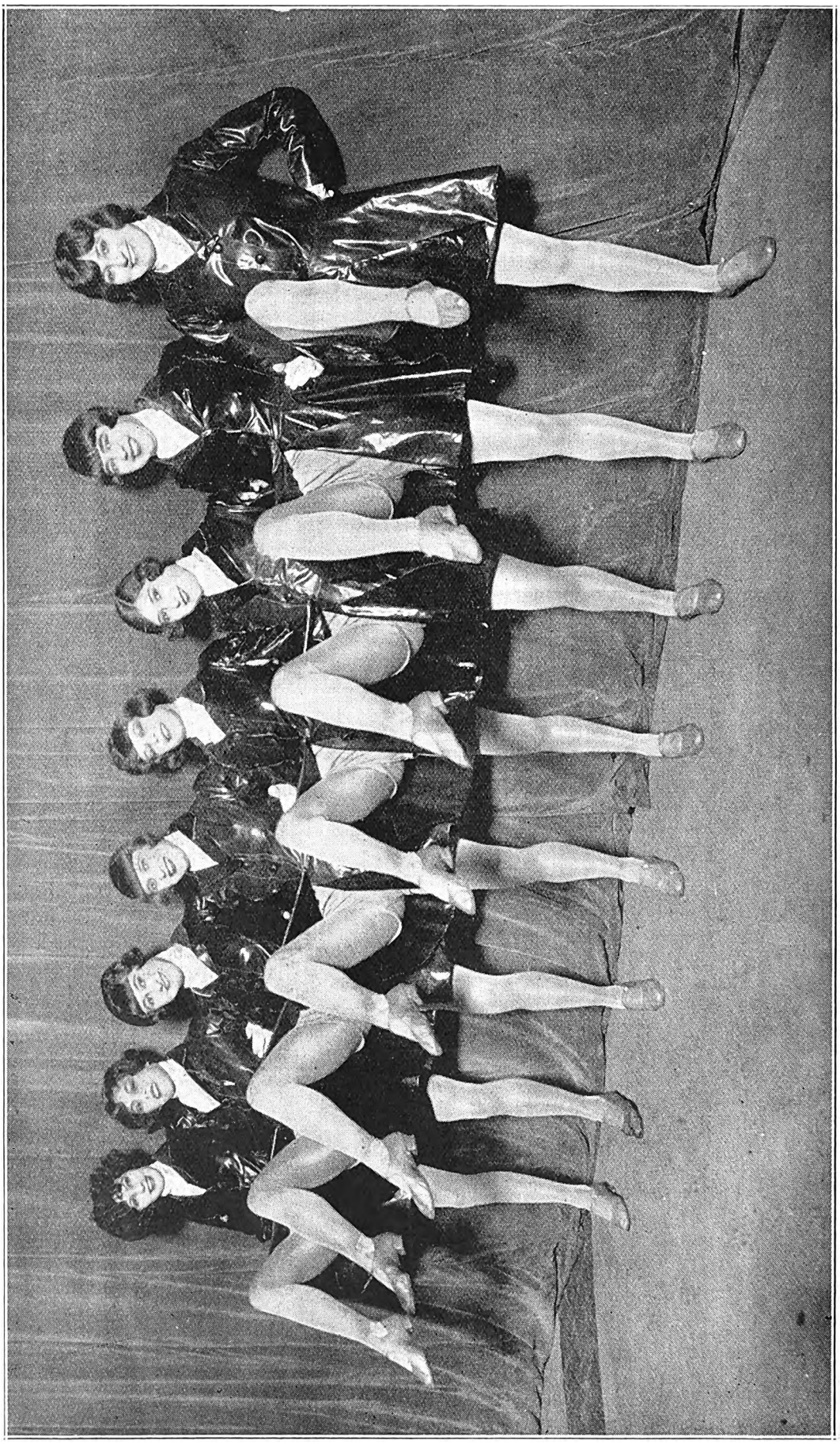

The Hippodrome Girls, who arrive with the "Bits and Pieces" Company.

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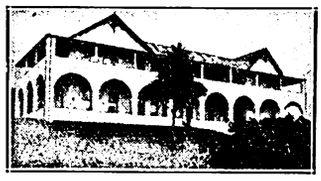
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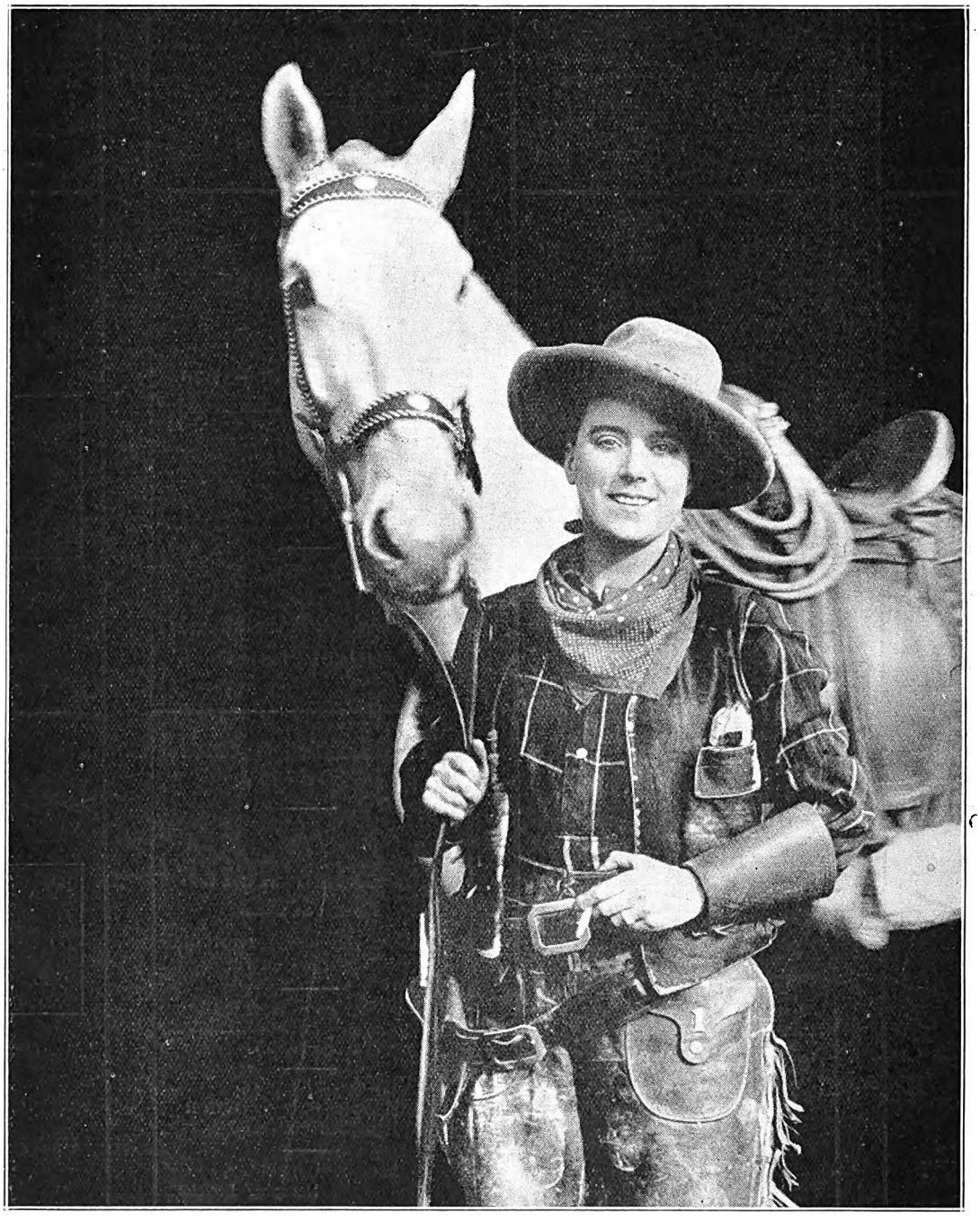

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Leslie Hatton, coming to South Africa in "Tip-Toes."

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Paris Fashions.

The Bolero Line.

However fashions may change, new features monopolise, for a moment, our attention, old ones seem to fade permanently into the *Ewigkeit*, there are certain deep-founded favourites whose influence never seems altogether to be overcome. There is, for instance, the bolero. At the moment Jean Patou is showing a dress of black marocain with a round neck, long sleeves on rather loose lines, a skirt with drapery down one side and a bolero back which stands a few inches away from a swathed girdle finished with a strass buckle. The strass is the only touch of relief to the blackness, and it is the bolero back which transforms the dress from the ordinary chemise style to a line which is characteristic of the present season.

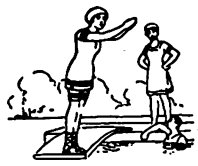
It is characteristic not only on its own account. It is also producing a marked inclination towards waists, and those waists are higher than has been the case for some

The new back-painting fashion for evening dress.

time. While the Patou model has a swathed waist-girdle of which either the higher or the lower edge may be taken as the waist line, the general effect is higher, and it looks as though the time were coming when the waist would once more be in the natural place, just above the hip points, that is to say.

Coats and Patterned Dresses.

There are a good many real boleros this season. Little coats are made to go with skirts, fastening closely at the neck and often tied under a turned-down collar. The A opening down the front is matched by a similar opening in the skirt displaying two or three pleats. Afternoon dresses have boleros opening in a similar way or left wide open, displaying a vest of different colouring. Sometimes these boleros are made of horizontal rows of two-inch tucks or even of little pleatings, which give them a fluffy, bird-like appearance. In other cases the bolero shape is there, but the front is closed and the neck line is cut in the ordinary chemise shape. Where this happens, the bolero is generally extensively embroidered, or the edges are emphasised by being bordered with a different shade of the same colour.



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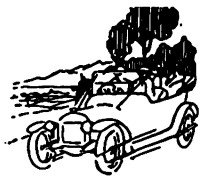
All the Year Round



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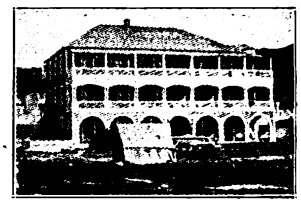

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In the patterned dresses—and these are legion this year, whether in foulard or in the various printed muslins and crepes—the bolero is supreme. It is true it is much variegated, but it coincides with the general love for loose pieces in the lighter kind of frock. Mousselines and georgettes have wide swathed girdles, panels and draperies on the skirts, floating pieces from the shoulders and long ties at the wrists and neck. In addition, there is the bolero which may sometimes be extended quite low at the back. If it is open in front it is often trimmed with huge revers, or sometimes even with a fichu which knots in front and the strings of which hang loosely down the whole front of the dress.

In coats, the bolero back is very frequent. Very often it is only a back and is simply the back material left loose at the edge, but fastened down firmly on each hip. This gives a very graceful appearance, which is nevertheless different from the line given by a real cape. In marocain, satin and tussore coats, the back is often bloused in, just below the real waist-line. This allows of flatness in front and gives a floating, elegant appearance behind. Boleros and bolero backs are seen particularly with kilted skirts. Since the bolero is indicative of a waist, the effect is heightened by a skirt which is pleated in closely at the waist and then is allowed to be quite loose. The close appearance round the hips is further produced by means of a sort of hip-yoke into which an elaboration of front pleats is let. Thus with the close hips, the fitting bolero and the sudden width of the bolero a very waistlike effect is produced.

RED DAISY TEA IS THE BEST—TRY IT.

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Street and Evening Dresses.

On street dresses the bolero may be existant, but very often it is only outlined. Jane Dassen shows a model in dark blue "*toillaine*" upon which the bolero made rather long is outlined in white. The white is further used for the skirt, which is split up the front and at the sides to show pleatings of royal blue. The splits are all outlined with the white to carry on the idea of the bolero. The white, in its turn, is given support by a collar, jabot and undersleeves of white crepe-de-chine.

Evening dresses naturally adopt the bolero line. For one thing, there is a distinctly Turkish suggestion about some of them this mid-season. For another, they allow the bolero to be of different material from the rest of the dress. It is, of course, sleeveless, and the armholes are very much exaggerated and are generally outlined, as is also the neck, with conspicuous embroidery or braiding. The bolero often opens down the front, displaying a softer material underneath, or it may be closed, and is then embroidered all over, often in metal or beads.

Diana with Wings.

Besides the literal bolero of Turkish or Eton jacket shape, there are various developments of this feature. One is in the development of wings, which are only an extension of the loose back. Many dresses have wings, which are sometimes looped in at the waist and give a striding Diana-like appearance to the dress. Others, again, can become scarves or sashes at will. They all, however, give the idea of the loose back which started with the bolero. The other development is the little square jacket without which no sports dress is complete this season. This jacket is as broad as it is long, and it is worn wide open in front, so that it displays to advanage the dress or blouse beneath it. Very often it is edged with another colour, in order to give it still more appearance of width. It only just covers the hips and stands well away from them, as does a bolero.

Nearly always the square jacket is in a different tone from that of the dress or the blouse and skirt. Sometimes it is in a different colour, which is then picked up by the stripes round the jersey or sweater underneath. It is nearly always worn with a pleated skirt, the long straight lines of which make it look wider, and it is well suited for tall women, for whom present fashions are less advantageous than for smaller figures.

M.H.

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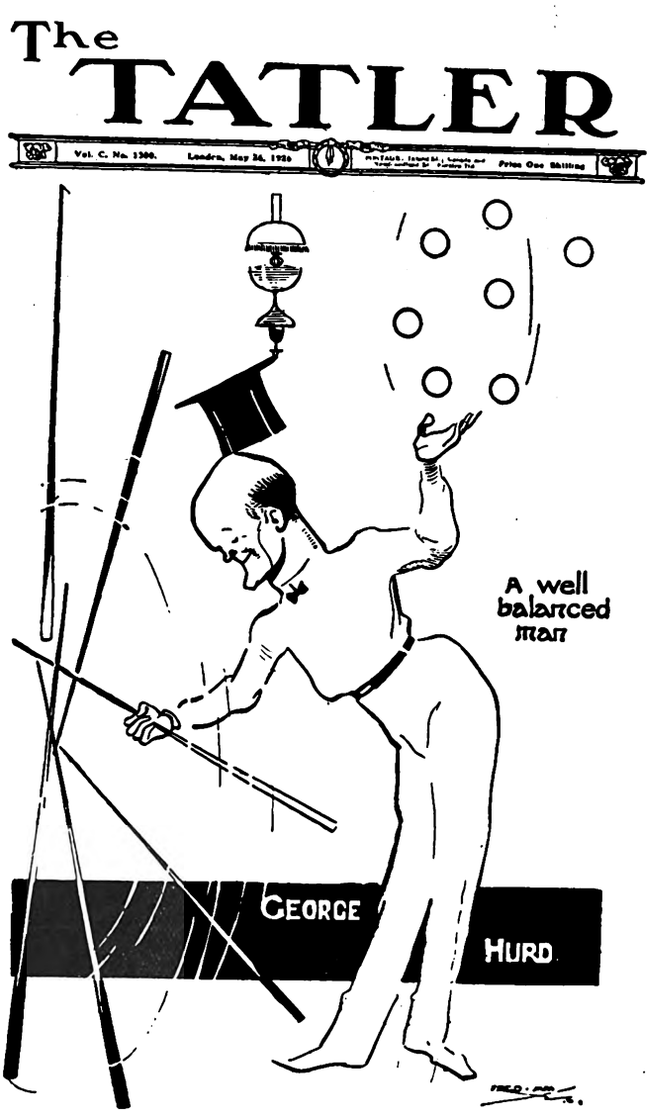

MR. GEORGE HURD

The greatest juggler who has ever come from Australia, He is here seen enjoying himself enormously in a tense moment at the Alhambra

This page, from "The Tatler" front cover, speaks for itself, and so we shall be prepared to welcome Mr. Hurd whole heartedly to Africa.

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Leicester Square,

Mr. Edgar Wallace has done it again! And by "it" I mean that he has once more written a mystery play which thrills us to the point of terror. In fact, the name of the play is "The Terror," and it amply fulfils its christening. There were detectives galore, mysterious secret doors, a

Margaret Bannerman.

dipsomaniac, a beautful young woman, screams and yells, bustle and darkness, and a superintendent from Scotland Yard. These are all marvellous ingredients for a mystery play; mix them all together and you have three hours of thrilling drama. At the end of the play hundreds of beautiful jingling sovereigns came pouring through a hole in the wall, and a gentleman sitting next to me got, at that moment, the greatest thrill of the evening. How he would have loved to have got some of those golden sovereigns in his own hands! And so would I, for that matter. The play was admirably acted by Dennis Neilson-Terry and Mary Glynne, both of whom are well known to Africa, and a company of excellent players.

What a marvellous family the Terry family is!

I am glad to be able to mention here that Miss Phyllis Neilson-Terry, sister of the well-known Dennis, will be coming to South Africa later on in the year, when "Sweet Nell of Old Drury" will be her first production.

I hear that Leon Quartermaine is to play the leading part in "The Zoo," the new comedy by Michael Arlen, which will soon be seen in London. The cast includes Lady Tree, Malcolm Kean and Margaret Bannerman. Leon Quartermaine, as you probably know, is the husband of Fay Compton, that delightful and beautiful actress. Margaret Bannerman has within the last few years worked her way into the vanguard of London's stars, and it will be pleasant to see two such fine artists acting together.

Last night I saw Harry Lauder again.

I thought to myself that if "being Scotch" were a religion he would make converts by the thousand. After not having seen Lauder for years, it was a delight to see again the blooming complexion, the wiggling waggling kilt, and the legs which have so much comedy and humour in them. Everything this artist does seems to be right. One does not criticise Lauder—one just loves him and is content with that.

Oh, I must not forget to tell you of a most interesting [illegible] I went to yesterday. It was a production of

Lewis Casson.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Shakespeare's "Twelfth Night" in which fifteen members of the famous Forbes-Robertson family appeared on the stage together for the first time in their lives. The programmes were tied with the green plaid tartan of the clan to which the Forbes-Robertson family belong. Of course, the star was Jean Forbes-Robertson, who is probably one of the foremost of our younger actresses. She played the part of "Viola," and looked like a slender young tree in her doublet of blue velvet. Henry Forbes, her cousin, appeared as "Sebastian," "Viola's" twin brother, and the likeness was so remarkable that we all caught our breaths when they appeared on the stage together. Then there was Gertrude Elliott (Lady Forbes-Robertson), wonderfully young and gay as "Maria," the witty lady-in-waiting, and Maxine Forbes-Robertson (who is in private life the Hon. Mrs. Freeman Thomas) looked beautiful and regal as "Olivia." Norman Forbes played the part of "Sir Andrew Aguecheek." The younger Forbes-Robertson girls were attendants, and Beatrice Forbes-Robertson recited an impressive and amusing chorus explaining why the family had undertaken this great clan production.

The crowning point of the afternoon came, however, when, in the garb of the priest who marries "Sebastian" and "Olivia," that grand old master of the stage, Sir Johnston Forbes-Robertson, appeared—for the first time for many years. Cheers rose and thundered down upon him and rose again in a frenzy of acclamation, as he stood there silently accepting the homage. Then he walked out quietly, for on this occasion, and probably for the first time in his theatrical career, he had no lines to say. He made a little speech, however, at the end of the afternoon—an appealing little speech prompted occasionally by his smiling, gracious wife. He told the audience that he regarded himself as a link between the old days of the theatre and the modern times which were now coming. He is, indeed, the grand old man of the stage, and as such we greeted him yesterday.

Lewis Casson, you must know, is the husband of Sybil Thorndike, and the producer of all the plays in which she acts. He has proved his mettle as an actor as well as producer, and is a worthy partner for the great star. At the moment, both Mr. Casson and Miss Thorndike are out of town, but I am able to say definitely that it will not be very long before they, together with their own company, will be seen in South Africa. Sybil Thorndike will appear there in her original part in "The Lie," the play which was such an enormous success in England. Later on, Bernard Shaw's "St. Joan" will be produced by the same company, and Miss Thorndike will appear in the name part, as she did in London.

Pamela Travers.

The Kennedy Sisters are coming!

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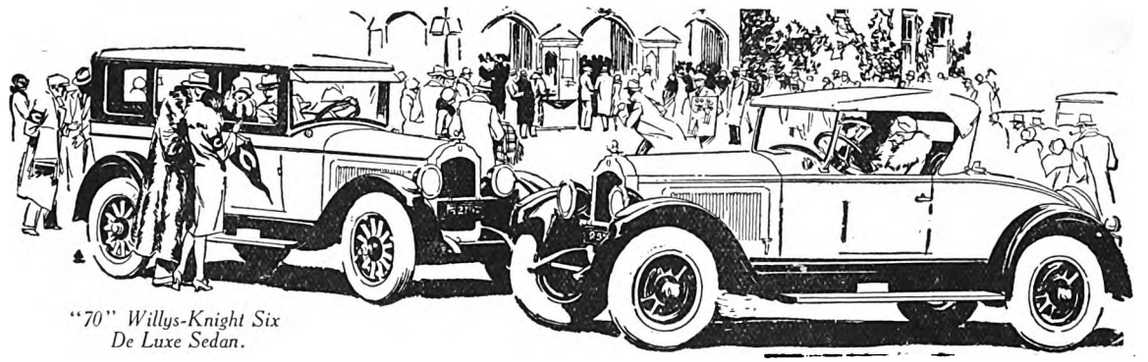

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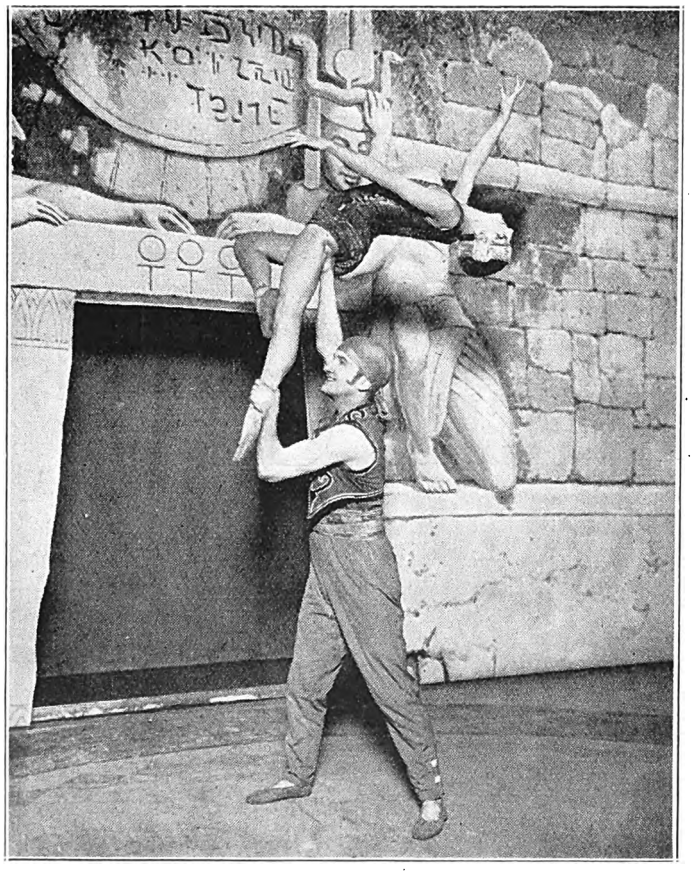
Marie Blanche.



The Dancers.

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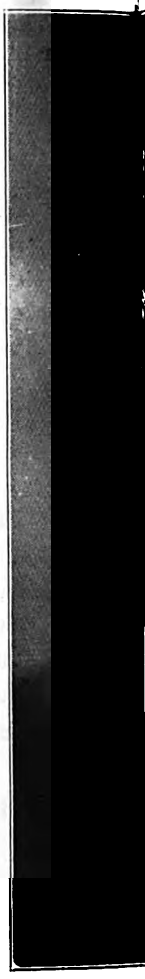

George Robe

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orge Robey.

Two and a piano.

Blanche and Alf Leonard.

Man in Egypt!

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Wireless NEWS

"WAVES"

By W. HILARIUS, Chief Engineer, African Broadcasting Co., Ltd.

Our heading reminds one of Durban, but alas, particularly through the cold weather we are experiencing, it merely refers to wireless.

Why do short waves travel further than long waves? Why do long waves behave so peculiarly? These are questions which are often asked, and many listeners would appreciate definite replies.

As many listeners are aware, experiments in this direction are at the present time being carried out by the African Broadcasting Co. Ltd., for which short wave transmission is being used. Durban has been on the air with approximately 40 metres, and through the last two Fridays and Saturdays "JB" has been on the air with approximately 35 and 63 metres. Helpful and interesting reports which have been received by the African Broadcasting Co., Ltd., confirming the phenomena known as "skip" distance. As an instance, weak signals are received in town; up to 200 miles hardly anything at all is heard, but beyond this distance signals come through fairly well, and thousands of miles away they simply romp in. Thus on, say, 35 metres, fairly good signals are received during daylight at certain places, but when evening comes, the signals on that wave disappear, and 63 metres will come through better, probably again giving way later for 35 metres. This peculiarity may go on for six months on end, then something unknown happens, as a result of which the whole arrangement may be reversed; or, one may get reception for five minutes, and then everything is blank. One is inclined to blame the receiver or batteries, whereas, as a matter of fact, it is a "wipe out." Experiments incline one to the thought that the solution of these difficulties is probably to be found in using various wave lengths at different times, or we may find that the range between 60 and 80 metres will best serve. Again, it may be found necessary to use shorter wave lengths. What is the difference between these long and short waves? Well, radio waves travel at the same rate as light, which is three hundred million metres per second. Thus, a wave length of one metre would have to vibrate three hundred million times per second; 20 metres, three hundred million metres, divided by 20, or fifteen million times per second. The longer wave lengths of 300 to 600 metres would only vibrate one million or half a million times per second respectively. It will thus be apparent that, although these waves travel at the same speed, they have to vibrate faster to cover the same distance in time. The position can be likened to two wheels of different diameter, the smaller having to turn so much faster in order to cover the same distance in the same time as the larger. Now, radio waves travel along two routes: one along the ground, known as the ground bound wave, the other deflected from the "heavy side layer." This ionized or electrified layer high in the air is known as a "heavy side layer" and acts like a mirror. The radiated wave thus leaves the aerial at an angle and is reflected as from a mirror back to earth. Now, the short waves or waves of high vibration, commonly know as high frequency waves, will not travel along the ground, the absorption being very large, which causes them to attenuate quickly, or simply disappear, but by adjusting the transmitter, it is possible to make these waves shoot into the "heavy side layer" mirror and get reflected back to earth. This layer is never steady, but acts much like the surface of the sea; it also changes its height, being lower at night and higher during the daylight. This, I think, will make clear why a short wave may skip 200 to 300 or even greater distances; as the ground bound wave is absorbed quickly and only the reflected wave continues to travel; but the reflected wave has to reach the mirror before it can return to the earth. This hypothetical mirror is many miles up in the air, so one can imagine the distance covered before the wave returns; in addition to which this mirror changes its position, which still further complicates things.

So far we have only considered reflected waves. The effect of refractions, however, plays a great part, but for the distance in which we are interested the above illustrations will suffice.

In concluding this first portion of our article on short and long waves, we would like listeners with short wave receivers to report to us on conditions they experience.

"JB" will be experimenting on short waves every Friday and Saturday, and on certain other days which will be periodically announced in the local press.

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African Broadcasting Company, Limited.

Announcer ... ... **Mr. Lago Clifford.**
Musical Director ... ... **Mr. J. Schulman.**

PROGRAMMES FOR WEEK COMMENCING MONDAY, 20th JUNE, 1927.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Time Signal: Broadcast at 1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel).**

5.15 p.m. Monday, Tuesday, Wednesday, Saturday: Children's Session (arranged by **Aunt Carrie**).

5.0 p.m. Thursday and Friday: Children's Session (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0—8.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

MONDAY, 20th JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk on "Impressions of Music," by **Mr. Douglas Mossop.**
3. **"JB" Studio Orchestra.**
4. Soprano: **Miss A. White.**
5. 'Cello Solo: **Mr. E. Levitz.**
6. **Taylor and Summers,** Comedy Duo, relayed from Orpheum Theatre.
7. **"JB" Studio Orchestra.**
8. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
9. Soprano:
   (a) "Damon" ... ... Max Strange.
   (b) "Hindu Song" ... ... Rimsky Korsakow.

   Miss A. White.
10. **"JB" Studio Orchestra.**
11. **Robinson and Macken,** Irish Scena, relayed from Empire Theatre.
12. **"The Cameos,"** relayed from St. James' Restaurant.
13. **"JB" Studio Orchestra.**
14. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

TUESDAY, 21st JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. A Literary Gossip: "A 17th Century Diary: Its Discovery and Charm," by **Mr. Marcus Beresford.**
3. **"JB" Studio Orchestra.**
4. Bass:
   (a) "The Gay Drum Major" ... ... Newton.
   (b) "The Road Across the Sea" ... ... Lauri.

   Mr. Alec Watt.
5. **The Cameos,** relayed from St. James' Restaurant.
6. **"JB" Studio Orchestra.**
7. Duets:
   (a) "The Singing Lesson" ... ... Squire.
   (b) "The Garden of your Heart" ... ... Dorel.

   Miss Hilda Roles and Mr. Alec Watt.
8. Item by **Mr. Lago Clifford.**
9. **King and Benson,** Comedy Duo, relayed from Empire Theatre.
10. Contralto:
    (a) "If Love were All" ... ... Foster.
    (b) "Were I Some Star" ... ... Foster.
    (c) "Lie there my Lute" ... ... McCann.

    Miss Hilda Roles.
11. **"JB" Studio Orchestra.**
12. **Desi Desiderati,** Italian Songstress, relayed from Empire Theatre.
13. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
14. **"JB" Studio Orchestra.**
15. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

WEDNESDAY, 22nd June, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk No. 2 on "Native Customs," by **Mr. W. G. A. Mears, M.A.:** "Initiation Ceremonies."
3. **"JB" Studio Orchestra.**
4. Mezzo:
   (a) "My Yorkshire Lassie" .... "Our Miss Gibbs."
   (b) "Mary" ... ... "Our Miss Gibbs."

   Miss Barbara Munro.
5. **"JB" Studio Orchestra.**
6. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
7. **"JB" Studio Orchestra.**
8. **Hastings and Adair,** Comedy Musical Act, relayed from Empire Theatre.
9. Mezzo:
   (a) "In Yorkshire" ... ... "Our Miss Gibbs."
   (b) "Because I Love You" ... ... Irving Berlin.

   Miss Barbara Munro.

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10. **The Cameos,** relayed from St. James' Restaurant.
11. **"JB" Studio Orchestra.**
12. **Robinson and Macken,** Irish Scena, relayed from Empire Theatre.
13. **"JB" Studio Orchestra.**
14. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, 23rd JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Care of the Car," by **Mr. H. G. Wood,** Secretary, S.A. Motor Traders' Association.
3. **"JB" Studio Orchestra.**
4. Baritone:
   (a) "Maire my Girl" (by request) ... ... Aitken.
   (b) "Cherie, I Love You" ... ... L. R. Goodman.

   Mr. Walter Rees.
5. Afrikaans Recitations by **Mr. I. J. van der Walt.**
6. **"JB" Studio Orchestra.**
7. **Taylor and Summers,** Comedy Duo, relayed from Orpheum Theatre.
8. Baritone:
   (a) "The Trumpeter" ... ... Dix.
   (b) Waltz Song: "In a Little Spanish Town" ... ... M. Wayne.

   Mr. Walter Rees.
9. **"JB" Studio Orchestra.**
10. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre.
11. **The Cameos,** relayed from St. James' Restaurant.
12. **"JB" Studio Orchestra.**
13. **Hetty King,** Male Impersonator, relayed from Empire Theatre.
14. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

FRIDAY, 24th JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Mezzo: **Miss Edith M. Forbes.**
3. **"JB" Studio Orchestra.**
4. **"JB" Studio Dramatic Company.**
5. **"JB" Studio Orchestra.**
6. **Desi Desiderati,** Italian Songstress, relayed from Empire Theatre.
7. Mezzo: **Miss Edith M. Forbes.**
8. **King and Benson,** Comedy Duo, relayed from Empire Theatre.
9. **"JB" Studio Orchestra.**
10. **Percy Hutchison and Company** in "The First Year," relayed from His Majesty's Theatre
11. **The Cameos,** relayed from St. James' Restaurant.
12. **"JB" Studio Orchestra.**
13. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, 25th JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. 8.30 p.m. **Dance Programme,** relayed from the Carlton Hotel and St. James' Restaurant.

12.0 midnight—Close down.

SUNDAY, 26th JUNE, 1927.

7.30 p.m.—Relay of Service from **St. George's Presbyterian Church (Rev. J. Bruce Gardiner):**

8.45 p.m. (approx.)—Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, 20th JUNE, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
"Columbia" Records.

1.20 **Lunch-Hour Concert by Capetown Orchestra** (relayed from City Hall).

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Special Hour of Music—**
Concerto in D. minor for two Violins ... ... Bach.
Birthday Greetings.
Trio in C. minor ... ... Mendelssohn.
Columbia Recording.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**
Miscellaneous Programme—

8.5 **Relays from Alhambra.**
Relays from Tivoli.
Songs, Duets and Quartettes by **"The Q's," Isabelle Brodie, Mrs. Hubert Roberts, Mrs. Selwyn Morgan, Goyen Hart.** (Details will be announced.)

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

TUESDAY, 21st JUNE, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Agtermiddag Ontwerpe,** deur **Mevr. van der Lingen.**

5.20 **Kinderuur,** deur **Mevr. van der Lingen.**

EVENING SESSION.

8.5 **March:** "Under the Banner of Victory" ... Blon.
Valse: "Destiny" ... ... Baynes.
Intermezzo (By Request): "The Mill in the Forest" ... ... Eilenberg.
Siciliana from "Cavalleria Rusticana" ... ... Mascagni.
Song: "Song-time a Dawning" ... Baynton-Power.
Beatrice Renouf.
Banjo Solos, Mr. D. G. Dorey.
Songs, Boris Rome.
Selection: "A Little Dutch Girl" ... ... Kalman.

9.0 **News Service** (English).

9.5 **Suite:** "Ballet Russe" ... ... Luigini.
Song: "Rimpianto" (Serenate) ... ... Toselli.
"Poshalay" (Russian Song) Bakaleinikoff.
Boris Rome.
Banjo Solos, Mr. D. G. Dorey.
Songs, Beatrice Renouf.
Selection of American Airs, arr. Winterbottom.
News Service (Afrikaans).

WEDNESDAY, 22nd JUNE, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of *Cape Times*).

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** "A Gentle Lady."

5.20 **Scholars' Half-Hour:** "Naval Stories and Verses," by **Aunty Lex and Uncle Bonzo.**

EVENING SESSION.

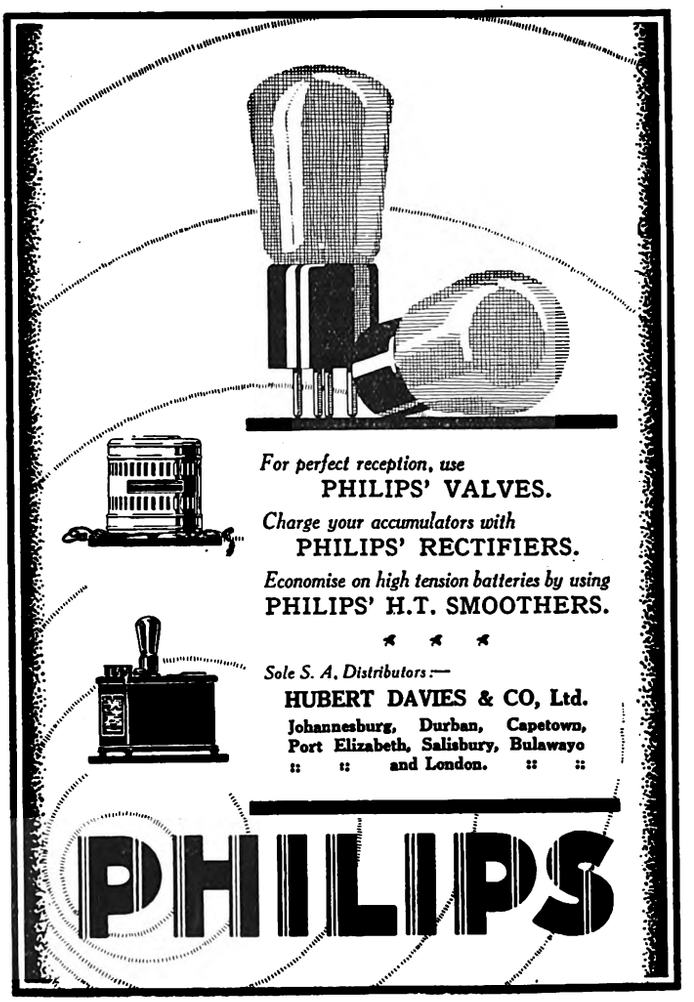
7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Orchestral Items by Capetown Orchestra.** Conductor, **W. J. Pickerill—**
Overture: "Zampa" ... ... Herold.
Valse: "Magic of Love" ... ... Vanis.
Songs, Miss Willa Moffatt.
'Cello Solo, Bob Parker.
Songs, Ernest Travers.
Cornet Solo, G. C. Dimmack.
Suite: "Le Cid" ... ... Massenet.

9.0 **News Service** (English).

9.5 **Selection:** "Pagliacci" ... ... Leoncavallo.
Songs, Miss Willa Moffatt.
Violin Solos, Alfred Gibbs.



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Songs, Ernest Travers.
Descriptive Sketch: "A Motor Ride" ... Bidgood.
Selection: "Rose Marie" ... ... Friml.

10.0 **News Service** (Afrikaans).
Relay from Tivoli.

THURSDAY, 23rd JUNE, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Afternoon Topics:** "Sidelights on Conrad."
5.20 **Children's Hour:** "Pleasant Pages": An old book will talk to you.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert, Capetown Orchestra** (relayed from the City Hall). Conductor: **W. J. Pickerill.**
8.15 **Overture to a Comedy** ... ... Balfour Gardiner.
Siegfried's Journey to the Rhine ... ... Wagner.
Symphonic Poem: "Till Eulenspigel" ... Strauss.
(First performance in South Africa.)
9.0 (approx.) **News Service.**
"Unfinished Symphony" ... ... Schubert.
"Rhapsody Espana" ... ... Chabrier.
10.0 **News Service** (Afrikaans).
10.5 **Relay from Waldorf.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, 24th June, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story:** "Maupassant," read by **Gladys Dickson.**
5.15 **Children's Hour:** For those who want to be cheerful with **Aunty Lex and Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music** by **Baker's Big Six** (relayed by permission from Queen's Hotel, Sea Point).
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, 25th JUNE, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family at Home.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Capetown Orchestra Solo Programme, relayed from City Hall. Conductor, **W. J. Pickerill.**
Overture: "If I were King" ... ... Adams.
Flute Solo: "Concertina" ... ... Chaminade.
John Lamb.
Piano Solo: "Prelude and Fugue in E minor" ... ... Mendelssohn.
Geoffry Miller.
'Cello Solo, Granville Britton.
Cornet Solo: "Sizilietta" ... ...
G. C. Dimmack.
Polonaise in E ... ... Listz.
News Service.
"THE WATERMAN": A Comic Opera by **Charles Dibden.** Arranged and orchestrated by **Percival Kirby.** Characters, in order of their appearance:—
Bundle (a gardener) ... ... **Hugh Batchelor Smith.**
Tom Tug (the Waterman) ... ... **Leonard Burchell.**
Mrs. Bundle ... ... **Flora McDonald.**
Katherina (her daughter) ... ... **Helen Deacon.**
Robin (Katherina's suitor) ... ... **A. B. Kellaway.**
Scene: Bundle's dwelling, on the Thames, in the year 1774.

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10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay from Fletcher and Cartwright's.** Leader, **Maurice Lando.**

10.30 Close down.

SUNDAY, 26th JUNE, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 Divine Service will be relayed from the **Lutheran Church,** Strand Street. Preacher, **Rev. F. Retief.**

8.30 **Musical Programme** by **Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from City Hall.)

Cyril Cattley.

To recount all the different parts played by Cyril Cattley, who is the stage director of Mr. Arthur Bourchier, and also plays in the various shows, and all the plays produced by him, would be to fill many pages, so we shall have to content ourselves by recording the most important parts and productions and say that up to date Mr. Cattley has played in 202 different plays and taken 241 parts. If this is not a record, it seems to be pretty close to one.

Mr. Cattley got his first experience in Miss Sarah Thorne's company at Margate and, while with the company, played many diversified parts. Arthur Bourchier himself had been with the same company two years before Mr. Cattley joined it. His first London experience was in 1897, when he played at the Olympic Theatre (now razed) in a Nelson play. Later, he played in such well-known plays as "Caste" and "The Wrong Mr. Right." Then came a season in Shakespeare with the Ben Greet Players.

Mr. Cattley produced all the Pastoral plays and played in them himself. Perhaps one of the most interesting periods in his career was his season with the Mermaid Society, which produced "The Knight of the Burning Pestel," "The Critic" and "The Palace of Truth"—W. S. Gilbert's play.

Later, Mr. Cattley was with the late Laurence Irving and his wife in "The Unwritten Law," and went from them to the Savoy Theatre, where he became stage director for a grand opera season, whose programme included Gluck's "Orpheus." A season with Sir George Alexander followed. In this new company he acted and stage-managed in such plays as Pinero's "His House in Order," "The Thief" and "The Witness for the Defence." Later followed a season at the Garrick with Lourette Taylor in "One Night in Rome."

Mr. Cattley had two and a half year's experience at the Little Theatre in the famous Grand Guignol plays. He himself produced the first play in which Sybil Thorndyke ever appeared. This was "My Lord from Town," with Ben Greet's company. After this he stage-managed at the Queen's Theatre in Barrie's play, "The Little Minister," in which Owen Nares, Fay Compton and Norman McKinnel played, later stage-managing in his first revue. This was "Charlot's Revue," and, during the season, Arthur Bourchier approached him, and he has been with that famous actor-manager ever since.

A varied career, and a most interesting one. Naturally, having such a diversified existence, Cyril Cattley has many amusing stories of the stage to recount.

In addition to acting and stage-managing, he has found time to become a keen golfer, cricketer and billiard player.

Daisy Dormer, the chic comedienne, who opens at the Tivoli, Capetown, on June 22nd.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Bust	34in.
Waist	26½in.
Hips	37½in.
Thigh	20in.
Calf	13½in.
Ankle	8in.

Fay Lampier,
"The American Venus."

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Five Bars Rest.

To those who have never seen this column: Greetings! To those who have—and will probably remark that after this long period of rest five bars should read: Five years—still, Greetings!

It is fashionable to apologise for any literary endeavour, but my contrition, unlike the causes usually given for daring to rush into print, bears a reasonable excuse.

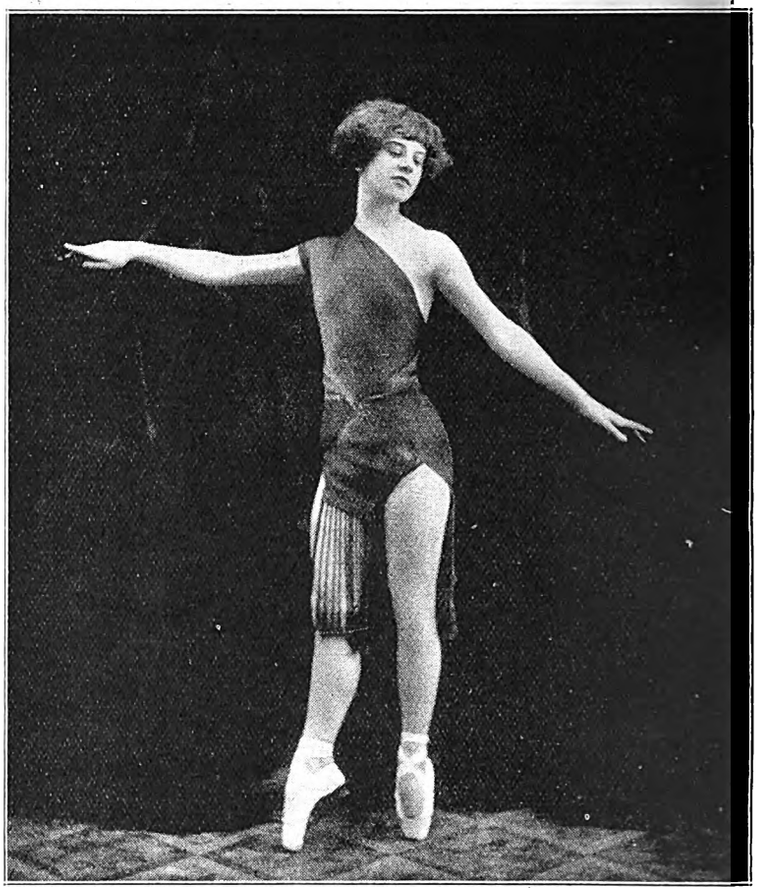
There are editors and Editors. The former invariably give orders to their subordinates; the latter, like mine, say "please." The shock of that entreaty, combined with the ineffable charm of expression, spurred me on to brave the "slings and arrows of outrageous fortune"—or other slings—which might be hurled upon my innocent head by a long-suffering public which had long ago borne "five bars rest." Having offered my apologies, I now go on to the arts.

Many notes have filled many bars since I last took up a little space in this paper, and we are now being educated musically by means of community singing. Here permit me a slight diversion. The word "arts" is spelt with a small "a" in the paragraph above, and let it not be thought for a moment that, because community singing is written without capitals, Art does not find a place in the hearts of the people when they shout lustily "Pack up your troubles."

But have you noticed that all community singing, whether here or in the Old Country, usually takes place at a prize-fight, football match, or something of that nature? Would the public pay in large numbers to hear themselves sing? If there were no football match or no prize-fight would there be record gates? I think not. Moreover, what good is all this community singing doing to educate the masses? The public would not pay admission to hear the finest band in the world play "Tipperary" any more than it would to hear a Beethoven symphony. Notice, too, the expression of the different faces at a football match as depicted on any of the topicals at our cinema houses and you will not find any bearing an air of enjoyment, let alone interest. This mass bawling does not make for musical education, and I am sure it does not teach voice production. However, it helps to expand someone's lungs.

And now, having had my weekly grumble, I am looking forward with pleasure—eagerness—to the time when Mr. Lyell-Tayler will enter into his activities for the African Theatres and inspan the budding talent of this country into musical enterprises which can be written as Art. My congratulations to him upon his new connections.

D.V.



In a charming dancing act—Leon and Alys coming here shortly.

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(*Continued from page 2.*)

About a quarter of an hour after she had retired to the bathroom, muffled cries fell upon our ears. We rushed to the spot. My wife tried to enter. The door was locked! For some seconds we stared at one another, paralysed: Aunt Emma ill—helpless—locked in the bathroom! Then, quick as thought, I wrapped a turkish towel about my arm, thrust it through the glass panel of the door, turned the key, and motioned to my wife to enter.

A moment later I learnt the horrid truth: the boiling water had melted the enamel—Aunt Emma was glued to the bath in several places.

"Quick, George, tell Cook and Perkins to come," gasped my wife. "We shall have to scrape away the enamel. And you had better telephone for the doctor. I'm almost sure she's going to have a fit!"

There are, of course, means of removing enamel from the human epidermis. But Aunt Emma is so unreasonable. Once again she has sent for her solicitor and made an alteration in her will.—From "Mental Fireworks."

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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A scene from "The Gilded Butterfly," at the Grand Bioscope, Capetown, on June 20th.

The Geddes Brothers and their musical saws.

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Victor Watts Weston, of the Percy Hutchison Co.
[Photo: Jane Plotz.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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A scene from "New Brooms," at Wolfram's Bioscope, Capetown, on June 23rd, 24th and 25th.

George Hurd.

The name of George Hurd will be very familiar to many theatre-goers in South Africa. He will be remembered as one of the cleverest jugglers who has ever been to that country, and he made his last appearance there in 1921.

The feature of Mr. Hurd's work is its enormous speed, and his apparent inability to make a miss.

You will realise how popular he is in England, when I tell you that since he arrived there four and a half years ago, he has only had one week's holiday from work.

George Hurd is an Australian by birth, and early in his life determined that he wanted to see the world. But how to do it? That was the question. Just about that time he was amused by his father throwing up half a dozen oranges and making quick and clever catches. The little boy began to imitate his parent, and in a miraculously short space of time he, too, was throwing up oranges and catching them. He began to juggle with other things, and his muscles became more and more accustomed to the speed and twisting, which are so necessary to a good juggler, but, so far, this was only young George Hurd's hobby. His work, which was done in out-back Australia, was sorting and classing wool. It was only in his off moments and at station concerts that he was able to practice his art.

George Hurd is proud of the fact that for fifteen seasons he classed the finest wool clip in Australia, and that this same wool topped the world's market for seven consecutive years. Then the wanderlust became too strong for him to deny it, and, taking his juggling instruments, he took the train for Sydney, and his first theatrical engagement. Since then he has juggled his way round the world. He has been applauded in at least five different languages. He is as well known on the Continent as he is in England. When he has eventually seen all of the world which appeals to him, George Hurd says he will return to Australia, and take up land there. In the meantime, we must thank our lucky stars for giving us such an excellent entertainer.

A HINT FOR THE LADIES.

With the bolero the turban is naturally much worn. It is not a real turban, but a skull-cap with a big roll of material either from ear to ear or forming a horseshoe over the cap, sloped slightly forward or backwards according to taste. These decorated skullcaps are very smart, but they should be worn by women with plump faces and short necks.

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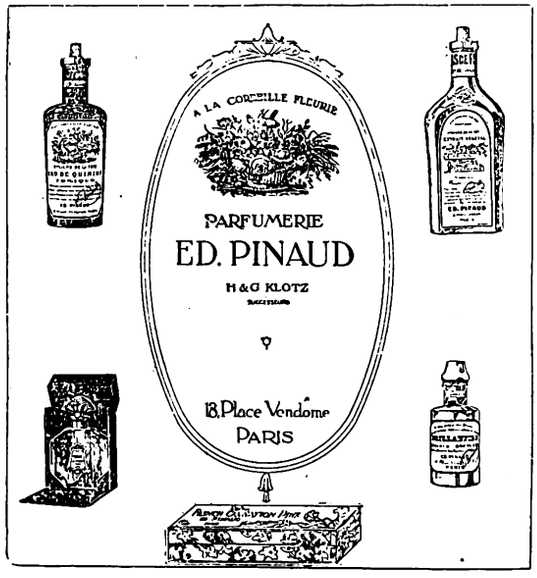
PARIS



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Hetty King.

"The fascination of what's difficult . . .," that's what the poet said, and in Hetty King's case it is very true. It is always the difficult thing that fascinates Hetty King. The harder a character is to portray, the keener does Hetty King become to portray it.

When you see her "Bird-cage walk," her Life Guardsman, and her Sailor, it is difficult to imagine the care and the hours of anxious thought that have gone into the making of them. One wonders how long she took to learn how to make and roll a cigarette with one hand. I asked her that question, and the little comedienne raised her eyes to heaven with a significant expression. "Years!" she said. "And what is more, I practice it for days before I do it. One's fingers get out of touch with that quick rolling gesture. I find that I have to rehearse all my characters constantly, so as to get that last perfect detail which makes the character true. It took me a long time to get my sailor absolutely right."

Hetty King went on to tell me how ships of the sea and the people who go down to the sea in ships fascinate her. As a child she used to walk along the wharves of any town in which she happened to be, watching for incoming ships and gazing at the ships already in harbour. Even as a little girl, she had many sailor friends, and from them, whether consciously or unconsciously, she learned the gestures which she uses to-day in her presentation of a sailor.

Her beautiful home in London is positively littered with ships. Pictures of ships adorn the walls, masts and sails of model ships peer out from every corner, and stand upon tables and shelves.

There is no doubt that if Hetty King had been Henry King, he would have chosen the life of a sailor.

Rence and Valerie Roy are on their way to South Africa.

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING JUNE 20TH, 1927.

Tivoli, Capetown.—(Opening Wednesday, June 22nd) Daisy Dormer, Lula and Clay. Pat and Terry Kendall, Marie Kendall, Cherry and Rex Vernon, Walter Sayton and Partner, Rupert Hazell with Elsie Day.

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Orpheum, Johannesburg.—Taylor and Summers, George and Betty Hope.

Grand Pretoria.—Geddes Bros., Sinclaris and Dalva.

Criterion, Benoni.—George Jackley, Nat and Joy.

Criterion, Durban.—Pierce and Roslyn, John Alex Bros., St. Dennis Sisters.

Apollo, Germiston.—Norman Carroll

Port Elizabeth.—(Till 23rd) Arthur Bourchier and company.

Durban.—(June 26th) Arthur Bourchier and company.

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General Manager.

Johannesburg,
April, 1927.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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A Leading Lady.

An Interview with Miss Marie Blanche.

LONDON, May 9.

One always begins with wrong impressions. I argued that I would rather interview a chorus girl than a leading lady. Leading ladies, in my experience, have that hard brilliance which comes of forcing success. The stage is a difficult and disillusioning career. By the time any woman has attained success in it, she has lost much of her pristine charm and attractiveness.

Yet Marie Blanche, the leading lady in George Robey's revue, "Bits and Pieces," devastated my theories as soon as I met her. She was busy preparing her frocks and dresses for her forthcoming South African tour, and even asked me what she should wear on the boat—a question which would disturb any man for a moment. She has a desire to introduce several new fashions to South Africa.

There is a healthy Englishness about Marie Blanche. Her well-built figure, her open smile, the healthy glow of her cheeks suggested a girl who strides about in tweeds across wind-swept moors. There is nothing of the cabaret girl about her, no indication of nights of hard work in music-halls and the glare of limelight. She seemed to be the type of healthy young woman you would expect to meet at a country house party preparing for the twelfth.

"Somebody has already described me as the 'typical British tailor-made girl,'" she said, when I had remarked about her height. Her fine figure certainly makes her a splendid model for severely-cut town and sport clothes. "But I am not really the giantess you suppose," she added with a smile. "I am only five feet eight without heels. Don't let South Africans think I am going to tower above them. I hear that many of them are as tall and fine as Australians I have seen."

But others have been deceived by her fine carriage, even theatrical managers. Miss Blanche's only explanation is that coming of a theatrical family, she was always told to hold her head very erect and to "look at the chimney pots." Five feet eight is now not a very uncommon height for a girl, but plus ladies' heels and hair, even after bobbing, it makes a man of that height look dumpy.

"I'm looking forward to the South African tour tremendously" she said. "It's queer, but somehow Africa has a more romantic sound than Australia or Canada. Everybody I meet wants to go to Africa, and I have wanted to go for years myself. At last, my wish is coming true. Because of that you can guess I am very excited."

A black cat walked into the room while we talked, and purred audibly as it curled in a shaft of sunlight that came through the window. I asked her if she kept the black cat for luck.

"Not really," she said. "But I do have two superstitions—back to front superstitions, you might call them. I count thirteen as my lucky number, but regard white heather as bringing bad luck in the theatre. I want to tell you about that white heather, lest anyone should be tempted to send me any in South Africa."

It appears that somebody sent her a white heather horseshoe not long ago, and almost immediately Miss Blanche developed a bad throat and had to be operated upon after the evening show. She refused to go on the sick list, however, and, though in pain, appeared as usual on the following day. Luckily, the day was the thirteenth of the month, and everything passed off well.

Talking quietly in the little flat she now possesses, I was attracted to the fine oak furniture. It seems that Marie Blanche has a passion for collecting old oak.

"But I had to sell most of it with my darling little house in Regent's Park—servant difficulties, you know," she said. One treasure she has kept is a King Charles oak chest which she "picked-up" in York. I shall not be surprised to find her back in London after her visit to South Africa with a Dutch *kist* in the flat.

Nowadays, Miss Blanche is collecting old ivories, which take up less room, and she keeps them under lock and key in a lacquer cabinet she bought at an antique shop in Harrogate, where the Queen and Princess Mary often go to purchase things. Marie Blanche has all the zeal and pertinacity of the real collector.

"But about your stage work?" I protested to her, when I was leaving after a charming half-hour. Talking with her, one forgot the theatre and its artificialities.

"They will see me in the show. Let that suffice," she said with a smile.

I think she is right. In "Bits and Pieces" you will see one of the cleverest comediennes on the English stage to-day. There is real art in her work, and it is best for the public to appreciate real art themselves than have it at second hand from a writer.

W. J. MAKIN.

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DEAR RADIO CHILDREN,

"JB" calling here! How are you all? And how did you like our play "Aladdin" last Monday? Louis Kirby, Pearl Israelstam, Nita Rosenberg, and the others were very good indeed, I thought, and it was such a pleasant surprise for me.

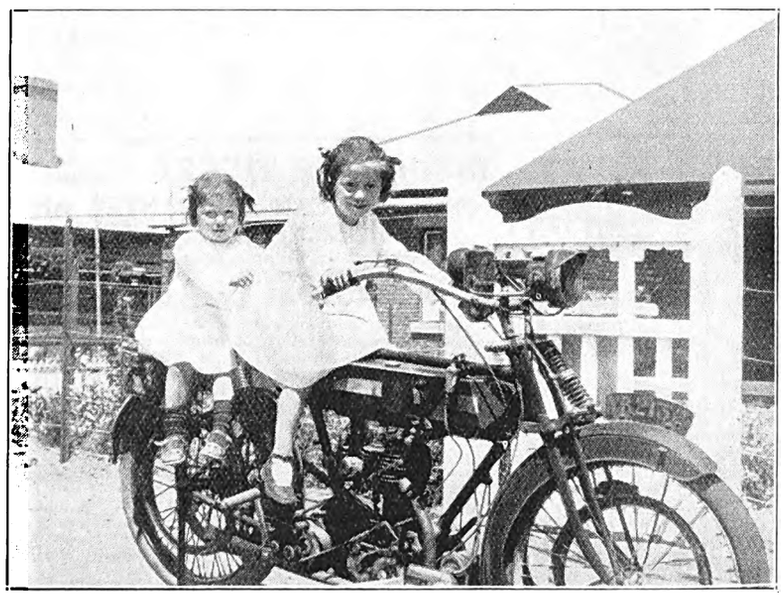
Don't forget Uncle Joe and I are glad to see you all any afternoon at the studio at five o'clock.

Do you know this trick? It is called

THE VANISHING PENNY.

For this trick you will want a newspaper, a glass tumbler, a cone of paper rolled round to fit the glass and then secured with a touch of gum, and a penny, all of which are to be placed on the table in sight of your audience. Before performing the trick there is one thing to be done. Brush the edge of your tumbler lightly with gum and press it down upon a piece of newspaper so that the gummed edge sticks to it. When dry trim away the paper quite close, so that the mouth of the glass is covered with a round disc. If you turn the glass upside down on a spread newspaper it will look quite empty and unprepared.

Now borrow a penny, and place it on the table. Cover the tumbler with the paper cone which fits it entirely, lift and place the glass over the penny. Ask your audience to watch closely, count one, two, three, and quickly lift the cone from the glass. The penny will be apparently gone, but really, of course, it is only hidden by the paper disc fastened to the glass. You can just as easily bring the coin back by replacing the paper cone on the glass, counting one, two, three again, and lifting the tumbler and cone together.



TWO RADIO COUSINS

Madge and Phyllis Storm, of 151, St. John Street, Bloemfontein.

Here are some rather good riddles for you:—

If you were anxious to leave some property to the man in the moon how would you do it?—With a will.

What is that which is invisible, yet always in sight?—The letter I.

Which travels more rapidly, heat or cold?—Heat, because you can catch cold.

Why is it dangerous to take a nap in a train?—Because the train always runs over sleepers.

Q.: Why are horses little needed in the Isle of Wight?

A.: Because visitors prefer Cowes to Ryde (cows to ride).

Q.: When are two kings like three miles?

A.: When they form a league.

Q.: Why should a person always wear a watch when travelling in a desert?

A.: Because every watch has a spring to it.

Q.: What has one eye and a mouth but no nose or ears?

A.: The River Seine.

Q.: What is it that works while it plays and plays while it works?

A.: A fountain.

Q.: Why should a quill pen never be used for writing secrets?

A.: Because it is likely to split.

Q.: What river in England flows between two seas?

A.: The Thames flows between Chelsea and Battersea.

QUIET MEETING.

This is rather a good game to play, as everyone can join in. Everybody sits round the table, and then one starts the game by softly stroking his chest with his right hand and the shoulder of his right hand neighbour, who then does likewise to his right hand neighbour. This is continued all round the table in solemn silence, a forfeit being demanded for every laugh. The leader next starts as before, adding a light touch to his neighbour's nose, all doing likewise in turn. On the third round the leader starts in the same manner, but in addition takes the whole of his neighbour's left ear between his thumb and finger, retaining, all doing the same. As will be seen at the end of these rounds, each child is holding his neighbour's ear with his left hand. All are then told to lean back as far as possible, and, of course, get their ears pulled, amid much merriment. It is almost impossible sometimes to keep from laughing, so there are bound to be some forfeits.

Well, cheerio, all of you. Best love from Uncle Joe and

Your affectionate Aunty,

CARRIE.

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Racing Notes.

By "Observer."

Final acceptances for the Durban July Handicap are due at noon on Friday, June 17. The whole of the 29 entered survived the first payment on Monday.

Sir Abe Bailey, whose successes are not commensurate with the magnitude of his racing establishments in South Africa, had his colours carried by three winners on Saturday, in Black Knight and Brecon, at Turffontein, and Valda, at Capetown.

A week earlier, five July Handicap candidates were beaten in their respective races: Cardinal's Hope and Admiral, at Turffontein, and Blacksmith II., Siddown and Compensation, at Durban. On Saturday two of the eligibles for Durban's big race won—Poly Rose II., at Turffontein, and Narrow Gauge, at Clairwood.

During the past few days the Rand owned, but Capetown trained, Inchkeith has displaced Poly Rose II. as favourite for the Durban July Handicap. Inchkeith, now a five-year-old, has won only one race in South Africa, a second class handicap, six furlongs, at Capetown last November. Mr. Hadley's horse carried 7st. 8lb. and scored easily by seven lengths, but Poly Rose II. and some of the other fancied ones in Durban's big race could also win a second division race under 7st. 8lb. very easily.

Mr. A. V. Lindbergh's good-looking colt, Somerset, by Nobleman—Sorcery, will in future race as a gelding. At the 1926 Rand Show, Somerset was awarded first prize in the yearling colt class, but in his more recent races the son of Nobleman did not run up to his track form, hence the change which was effected last week end.

Directly the weights were published for the July Handicap there was a rush to back Le Mantouan, and the French horse ruled favourite for a day or two. The consensus of opinion was that Mr. M. Chinnery had "pitchforked" Le Mantouan into the race, and that he was the blot of the handicap and all the other nice phrases that backers sometimes uses when expressing their knowledge—or ignorance. All the same, Le Mantouan is no longer favourite, and it is passing strange that there have been no withdrawals, although the time for one acceptance has passed.

Mr. A. E. Passmore has reason to be pleased with the success of The Chimes in the Transvaal Handicap, for not only is he the breeder of the mare, but she was ridden by one of his sons, Maurice, the youngest of three brothers riding, and thus following in father's footsteps. The Chimes is held on lease by Mr. G. F. Ennion from Mr. Passmore.

Inclusive of the Winter, Goldfields and Transvaal Handicaps, Mr. J. Simpson ran nine seconds at the Winter Meeting. These must have proved very expensive, but, undismayed, he has railed a strong team, including Francois and Cardinal's Hope, to Durban. Incidentally, Jos, who is taking a line through Edible, thinks Francois has a big chance of beating Poly Rose II. in the July Handicap, and this horse is sure to be busy in the big coast event.

Hampton Court, who has been a good winner for Mr. W. Weir, has been fired and blistered and is to be given a well-earned spell. From the time he, as a two-year-old, floored the odds of 8 to 1 laid on Naples at Turffontein, Hampton Court has not only kept his small stable in oats, but also won enough in stakes to buy the joints for Sunday's dinners for his owner and trainer, the brothers W. and J. Weir.

With Mr. Tom Shirley, deputy-chairman, up with a broken leg and other injuries, the result of a motor accident last week, and Colonel Henwood still confined to his bed, the Durban Turf Club will be two stewards short at the July Meeting. The various alterations and additions to the enclosures, which are on a big scale, will be ready for the opening day, Saturday, July 2nd, and, with Mr. David Gowans as chairman, the affairs of the Club will be well attended to during the strenuous six days of July and August.

Saturday's dead-heat between The Chimes and Cardinal's Hope in the Transvaal Handicap, was the second in the history of that race. Strictly speaking, it was the third, for, when Make Up and Crossgar ran off their decider in April, 1910, the pair again finished locked together, after which the stakes were divided. Then the distance was two miles, and at no stage of the Marathon route was there more than a neck between the pair. On that historic occasion, Jack Simpson rode Crossgar in both her efforts, and on Saturday, brother Jos., as owner-trainer of Cardinal's Hope, was concerned in the double run. In the decider, however, The Chimes "smothered" the Simpson candidate over the last furlong.

There is an exceptionally well-filled card of seven events to be put forward at Saturday's meeting of the popular Eastern District Sporting Club. The scratching pen will, of course, take its toll, but, providing the following see the post, they should run well:—

1.15 p.m.—Stewards' Handicap. Five furlongs:—
1, Nictro; 2, Maurits; 3, Pitpoint.

1.50 p.m.—Galloway Plate. Five furlongs:—
1, Miss Will; 2, Mirabelle; 3, Bombardon.

2.25 p.m.—Boksburg Handicap (C). Seven furlongs:—
1, Winston; 2, W. Dorman's Best; 3, Luna II.

3 p.m.—Boksburg Handicap (D). Nine furlongs:—
1, Shackle; 2, Honeycomb; 3, Springforth.

3.40 p.m.—Boksburg Handicap (A). One mile:—

KHERIFEND	1
BRIGHT	2
SATANIC	3

4.15 p.m.—Boksburg Handicap (B). Six furlongs:—
1, Incomparable; 2, The Reveller; 3, Sea Lord.

4.50 p.m.—Junior Galloway Plate. Six furlongs:—
1, Gabeon; 2, East Lynne; 3, Ettrick.

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£1,000 to the holder should such accident as above defined not prove fatal, but cause the loss of two limbs by actual separation above the wrist or ankle, or the total and irrecoverable loss of all sight in both eyes; or

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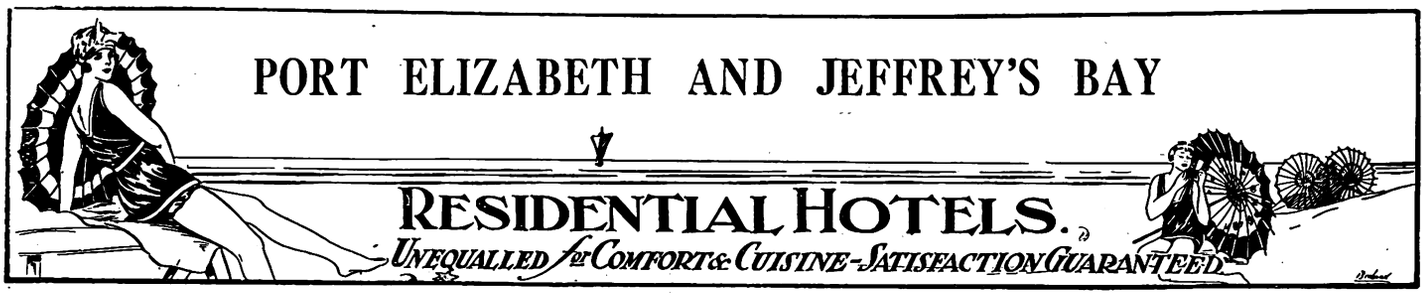

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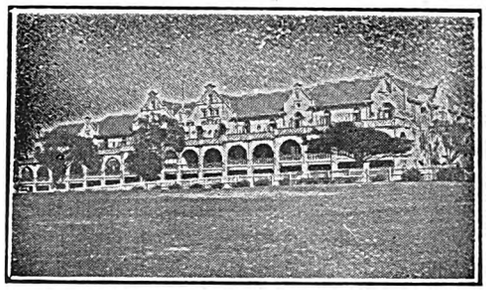

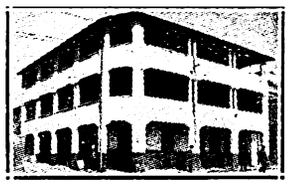

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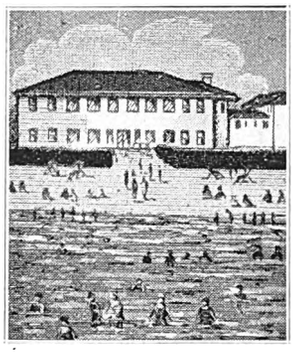

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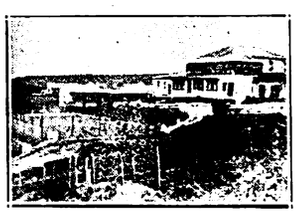

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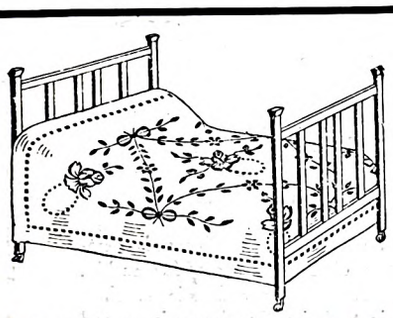

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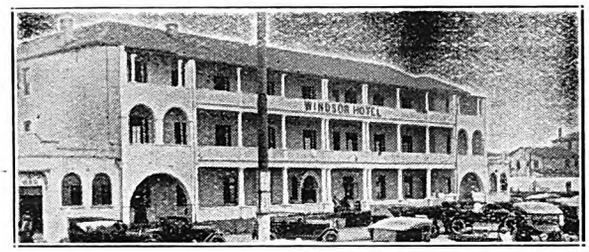

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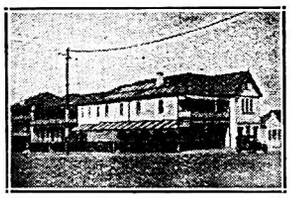

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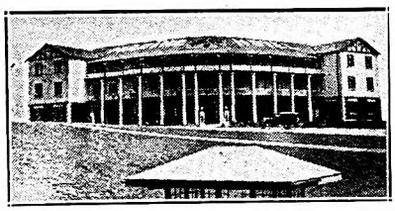

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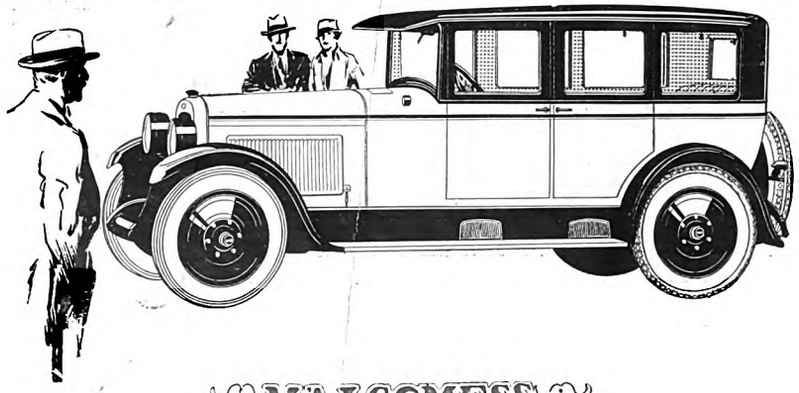

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VOL. XX. No. 621. WEDNESDAY, JUNE 22ND, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Marie Blanche, who has arrived in Johannesburg, and opens in "Bits and Pieces" on Monday.

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George Robey.

I feel it in my bones that George Robey is going to have a wonderful welcome at the Johannesburg station, but as these lines are written when Mr. Robey is coming along as quickly as possible in the Union Limited, and as we go to press before he arrives, what can I do? Leave it to my *confreres* on the daily papers, that's all.

George Robey!

You know there's a world of romance even in the name. It means such a lot. It means a world-famous comedian who comes back to Africa after twenty-two years, a man of laughter, a man whom not to have seen is to be a back number; it means George Robey, B.A., the scholar, and it means George Robey, C.B.E., the man who cheered up hundreds and hundreds of our soldiers, who gave unstintingly of his services to our army. Few people, indeed, know of the decoration bestowed by His Majesty the King on George Robey.

It is as all three we welcome him to Johannesburg, welcome him with open arms and are prepared to give him of our best. And with him, charming Marie Blanche, and, of course, the members of his company.

Those of you who are familiar with London will guess that this picture of George Robey was taken in Kensington Gardens. He is, as a matter of fact, standing almost at the edge of the famous Round Pond, where sailors from the ages of six to sixty sail gracious crafts across the blue pool. For London children, the first occasion of their sailing a boat on the Round Pond marks their graduation into the grown-up world. Sometimes they load their craft with huge bales of hairpins, sometimes it's only cargo is a hold full of dreams. I have no doubt that Mr. Robey himself once sailed one of these vessels, and he probably dreamed as it sped from one side to the other of becoming the great comedian he now is. Here you see him examining a much larger and more important ship than those he sailed when he was a little boy, but I imagine that this vessel, so perfect from stem to stern, has not half the power to charm him into dreams as had that first vessel of long ago. With the yacht in the picture is Harry Burgess, an ex-service man, who made every inch of her himself. You can see by the faces of the small boys in the background that they are trying to divide their interest fairly between the white-sailed ship and the great comedian.

At the Round Pond.

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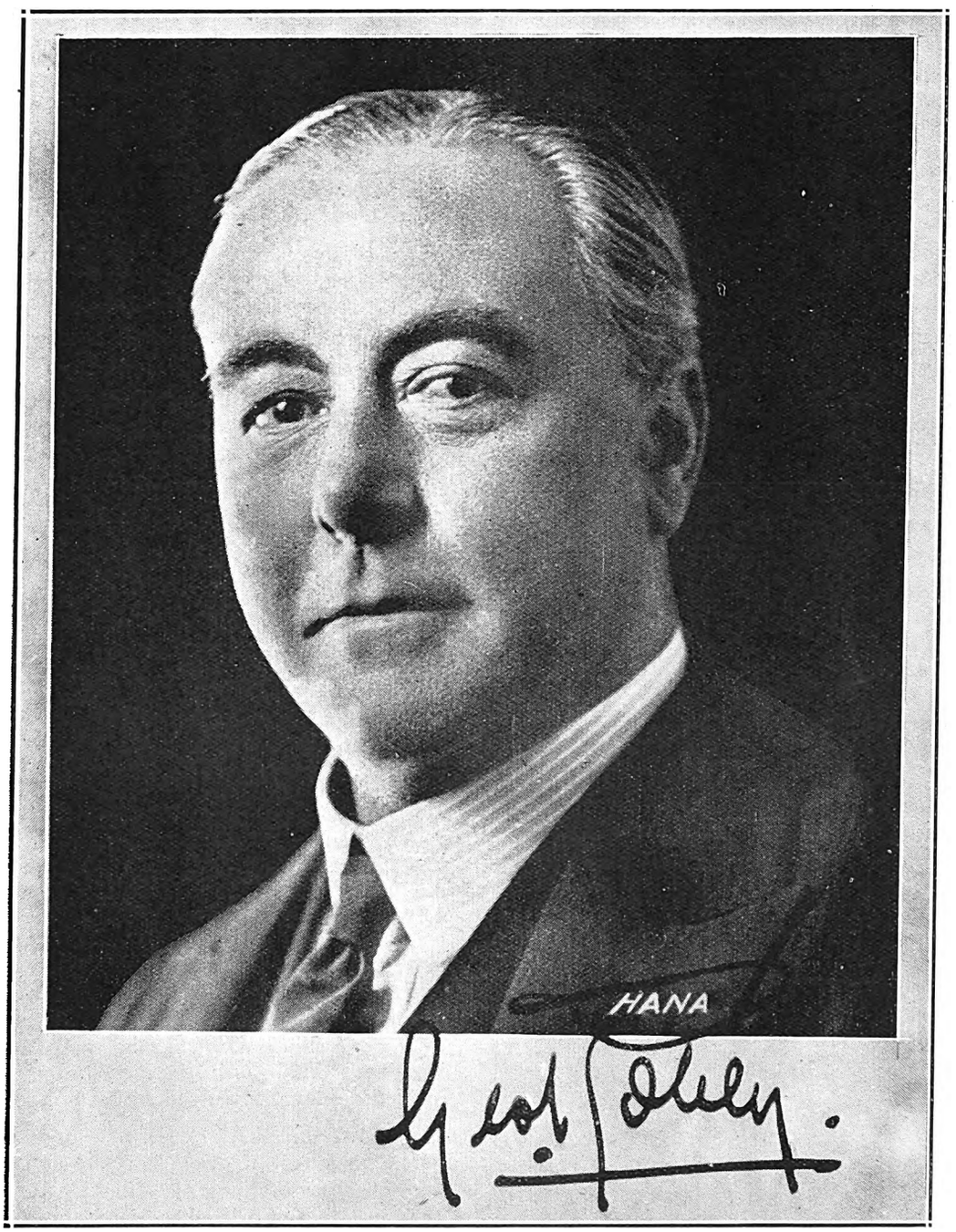

South Africa welcomes the great Comedian.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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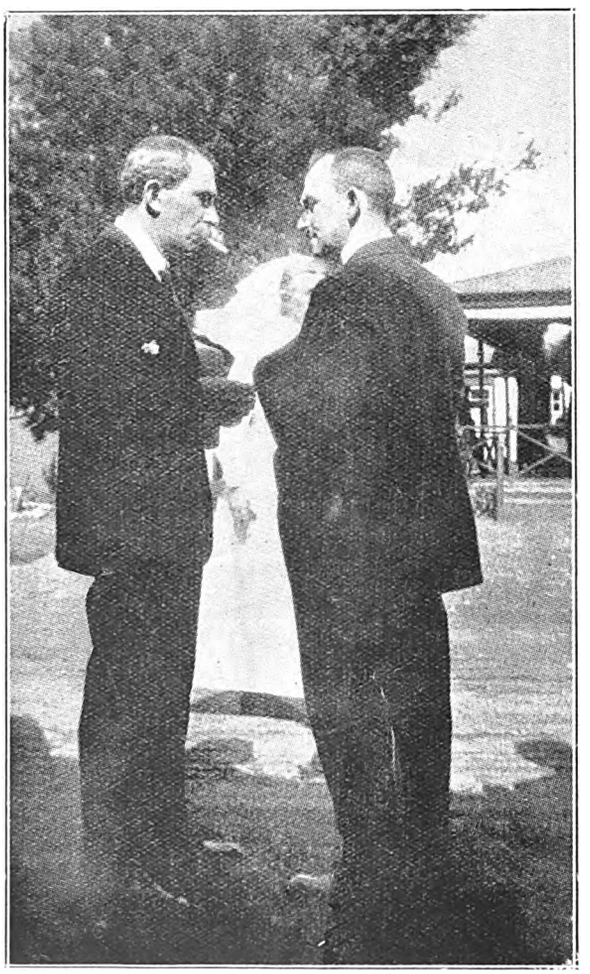
Five Bars Rest.

By Henry Schneider.

Only now that he is no more will it be borne in upon us with anything like fulness how widely known and liked was David Foote. "Dave," as he was affectionately known, was generally considered a "Bohemian," and he liked to be thought one, but my close associations with him for nearly a quarter of a century has taught me that "Dave" took life seriously, particularly the last years of his all too short a life.

"Dave" was endowed with much talent. Though practically self-taught, his musical attainments were considerable. He had quite a number of compositions to his credit, yet they never went beyond the manuscript stage (which I regret extremely). In an interview he had given to a musical journal, he was asked if he had any compositions handy. He replied, "Yes, I have," and when asked where they were, he said, "in the bottom drawer of my desk," as he thought it the best place for them.



The late Mr. "Dave" Foote (on left) talking to Mr. H. Schneider (African Theatres' librarian) at the Rietfontein Chronic Sick Home during the interval of an entertainment given to the patients.

He might have been equally successful as a journalist, for his writings showed distinct merit and originality. He was a good speaker and would sometimes attain great eloquence. His Masonic career was meteoric. The fraternity did not fail to realise the many good qualities in him, and last year he was the recipient of District Grand Lodge honours.

His companionship has always been a joy, and no one appreciated a good joke more than "Dave," for his sense of humour was keen. The extent of his generosity will probably never be known, because all he did in this respect was always a secret.

That all who knew him regarded him with affection was only natural, because of his personality. He never failed to say "Good evening" to the porter and usher on his arrival at the theatre for the evening performance. But I think none loved "Dave" more than the humble musician. When he became ill last year and had to leave his post at the Empire, many hearts were heavy in his orchestra, and one of the things he treasured (he told me in confidence) was the letter sent him by his orchestra (the Empire orchestra) which he asked me to read and which showed me the love and affection with which he was regarded by his orchestra.

One other incident I may relate here, to show the extent of the respect and affection with which he was regarded by the musician, is an incident which happened in Capetown during the influenza epidemic. "Dave was touring with a musical comedy company, and arrived in Capetown to find that the musicians were on strike. The show had to go on, and friends had advised him not to play, fearing that he may be roughly handled. Dave said, "I am playing on my own to-night," and on his own he played. When all was over "Dave" was greeted by the musicians outside with "Bravo 'Dave,' good old 'Dave.'"

On Saturday, the day after he was laid to rest, on passing His Majesty's Theatre, one of the ushers observed to me, "Sorry for your loss, Sir." For the moment I did not gather to what or whom he referred; but he quickly added, "I knew Mr. Foote quite well—he was a kind gentleman!" No tribute, I can imagine, would have gratified "Dave" more, or, incidentally, more truly describe him.

The recollection of "Dave" upon which, for my part, I most care to dwell, is not of him as a musician, journalist, or anything else that he might have been. It is just that of a lovable friend and "a kind gentleman"; a gentleman he was, in the best sense of the much-abused word, in all things, and kind to everyone at all times. And from those characteristics he derived not a little of the qualities that made him so widely popular and beloved.

On my way out from the cemetery I met an old friend who knew "Dave" well, and who expressed surprise at "Dave" having been a Jew, and exclaimed, "To me he will always seem one of the sweetest Christian gentlemen I ever knew."

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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卐

Would you imagine this gracious lady was the same person as the slum woman below? Well! hardly, but it is so.

卐

Marie Blanche.

Marie Blanche and George Robey.

RED DAISY TEA IS THE BEST—TRY IT.

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Paris Fashions.

May 23rd, 1927.

The Season's Hats.

Felt is the doom of all millinery, said a famous Paris modiste. If this is true, then millinery is, at least, half doomed. Felt persists, and while straw has made some progress, it has not yet become the stand-by that felt is. Generally speaking, the close-fitting, felt shape, which is very like the old cloche, is persistent. It is varied, of course. Sometimes the top of the crown spreads almost as though it were a tam-o-shanter, and it is easy then to pull it over to one side and add a downward feather to the other, thus making a very smart confection. Felts are usually made very tall. They are then pinched and twisted in Russian fronts, into Dick Whittington hats, into hats with tucks running crossways across the crown, and into shapes which look almost like tumultuous water. Almost any fold will serve, provided only that it will suit the wearer. For this reason, a great many hats are actually modelled on the head, and women who even then do not find them satisfactory take them to pieces again, and twist and turn them until they are right.

Leila Wyams, for the latest fad, wears socks to protect her feet on a wet day. Just pulled over her silk stockings.

The Mephisto Hat.

Felts may be made very like the real tam-o-shanter, though with a rather deeper band round the head. They can take many an engaging tip backwards or sideways, and buckles and pins can stab them where an ornament is wanted. Pins often save the situation where they are decorated with plain satin or grosgrain ribbon. Here and there they have for all trimming a big flat bow in front, and this is given character solely by means of a pin or a diamante brooch of a simple kind. The other most prominent form of felt is that known as Mephistopheles. This is increasingly worn, especially as it can be varied by means of the halo. The Mephistopheles hat is really a close-fitting skull-cap with a point in front. One of the leading Paris designers wanted to cover up the back of the neck, which she said was unbecoming when the hair was short. She therefore gave her hats a point behind, like that of an Eton jacket. It was not very successful, and somebody put the skull-cap on backwards, that is, with the point in front. Its success was instantaneous, and most women like to wear it in dead black to contrast with the pallor of their faces. This Mephisto hat is considerably varied. It is often given a halo. This is a sort of horse-shoe set round the hat from ear to ear. It may stand up stiffly against the crown of the hat, or it may merely be a thick roll. A curious consequence of the halo, is that fronts and backs of hats are divided from each other, and may be differently ornamented. It is almost like a front and back room with their different furniture.

Rise of the Straw.

If the straw hat has failed completely in ousting the felt, it has yet made some progress this season. Some straw hats are made on the lines of felts, and are small and creased into many folds. There is, in general, a tendency for the straw hat to grow larger. It becomes spreading and shady at the sides. On the race-course in Paris, rather wide brimmed straws are worn, which have a certain amount of stiffness, but which are coarsely woven, so that the light may flicker through on to the face and thus relieve the overshadowing. Suzy has some charming straw hats, which almost stretch out to a point at the sides and which

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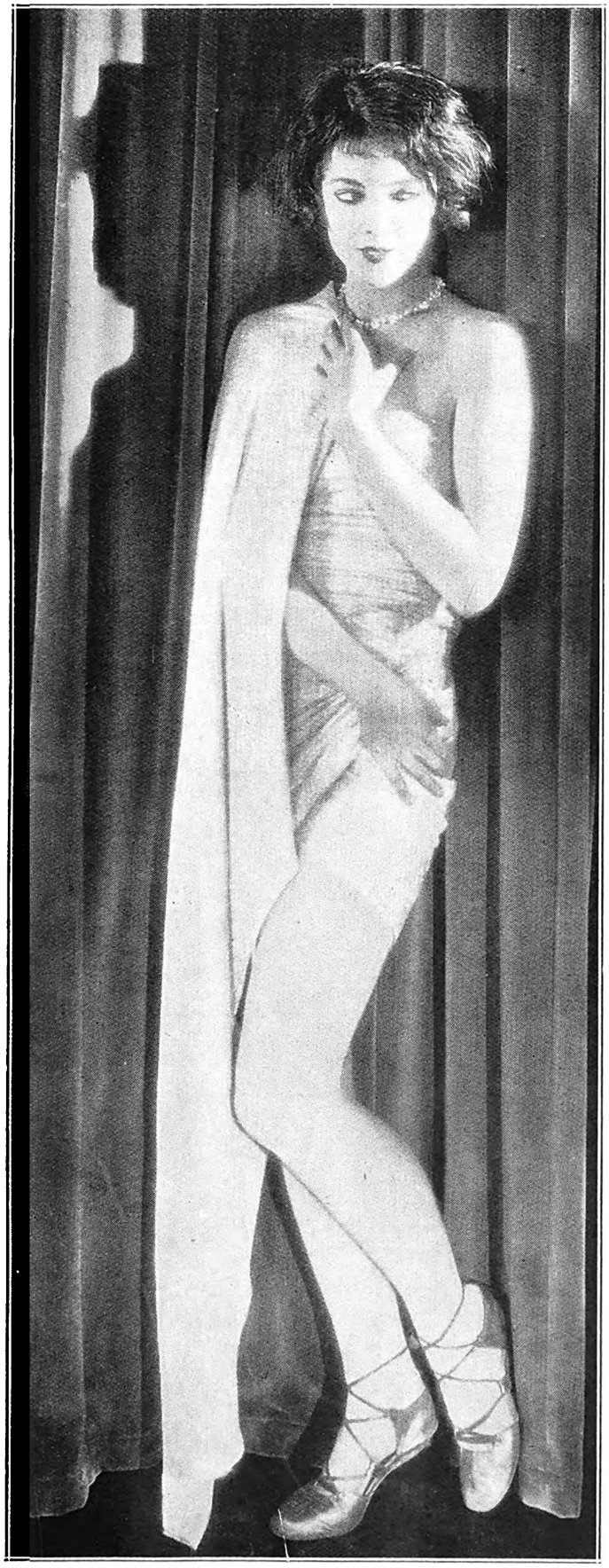
are trimmed with broad ribbons finished with large flat bows on the side-front of crown and brim together. The Maison Lewis have some very plain straw hats in the natural yellowish tone, which they trim with blue ribbons. The crown has a band of grosgrain ribbon in perhaps two blues. The ends of the ribbon in the two shades are plastered on the back of the hat, which is turned up smartly behind. So very much blue is being worn in Paris this year, and there are so many shades of it put together that hats are merely echoing the fashion of the dress. With plain long blue coats, these straws look very crisp and fresh.

Every kind of straw is used. The one condition is that it must be very light. Gone are the days when an unyielding wire squeezed the head, or when a straw hat might be the heaviest of its kind. The Manilla, Bangkok and various fancy straws can hardly be felt at all. That they have very little trimming is in their favour. Some straws look more like woven silk. They are made in the pink, beige, rosy-beige and grey shades, in a very fine shiny straw which is then pinched into the shape required, almost as though it were material. Practically all the really beige shades are becoming. Harder to wear is the new fashionable grey. This is a sort of silvery grey, with a flat look, as though chalk were mixed with it. All grey toilettes are everything that is smart at present, and hats, of course, lead the way in the shade. They are made of felt, but also very much of the new fine straw, the shine of which lightens them up. Straw hats are copying a fashion



Myrna Loy and a piece of drapery.

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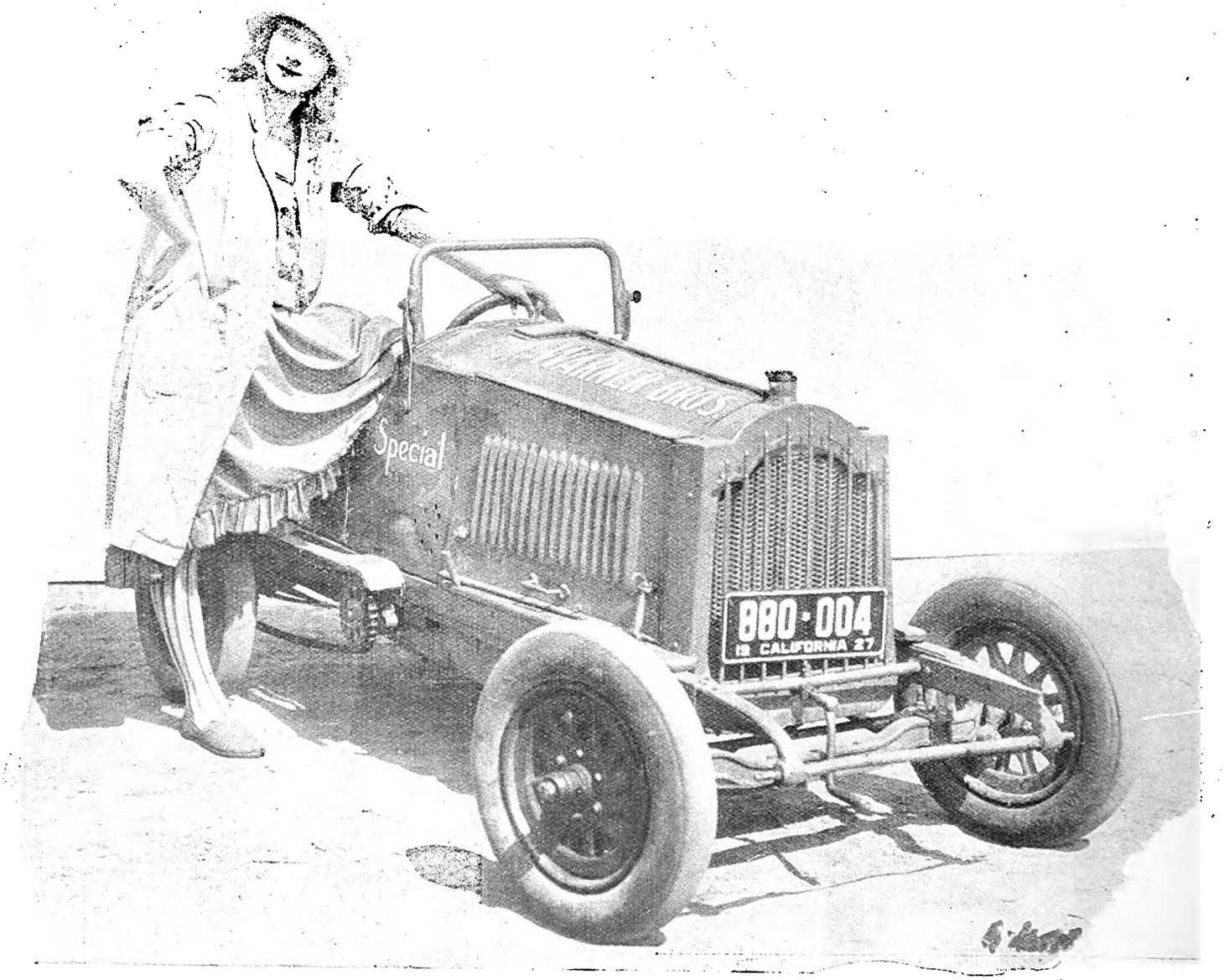
of a month ago, seen in felt hats. This is the telephone dip, which completely covers any ear or hair that there may be. Sometimes it is made in a complete circle, the upper part decorating the crown and the lower part giving the required dip. Sometimes, also, an extra piece of felt or straw is laid along the back of the crown, rather like the piece that used to turn down behind on men's caps. This is an attempt to conceal the stubbly look of short hair. The telephone dip has no doubt given rise to little circular pieces of feather, which are used for decoration. They are made in pairs and in very delicate shades of pink, beige or grey. They can be clapped on to the earpieces of the hat, where their softness really takes the place of hair, or they are sometimes put on at the top of the crown, one on each side. Where the hat is in one of the various flesh tints, the little circles of feathers match, and give a very charming effect.

Both felts and straw have infinitely varied surfaces. Lewis actually moulds his felts so that they have relief patterns as though they were butterpats. While the pattern does not take the form of a cow, it is often made to represent trefoils or other simple designs. The whole front of a grey felt hat may thus be stamped, or, rather, punched up. The skilful part of the whole proceeding is, however, that it is then covered with grey georgette, so that the relief shows through sharply. This is an incredibly clever and successful method of decorating a hat.

Chains and Halos.

Chains are worn in season and out. They finish cuffs and collars in Paris, and a thick curb bracelet is worn, not round the wrist or the ankle, but round one knee. The fashion has also spread to hats. Some have a chain round the chin, like that belonging to a helmet. It is, indeed, on the helmet-shaped hats that they are mostly found. Others are arranged in loops over each ear, while sometimes a short piece of loose chain is allowed to hang down from the crown. In any case, the decoration must not be overdone if it is to preserve its effect. Snakeskin is the other decoration which does not seem to pall. It is put on in little pieces all over a hat. It is imitated. It serves as a band to the hat and it is sometimes used as a halo. It is impossible to be wrong in the use of snakeskin, which, however, before the season is over, is likely to become a little wearisome.

M.H.



Dolores Costello and her new car.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Shelley Calton, who is a very charming actress. Miss Calton is the wife of Lionel Falck, general manager for Arthur Bourchier, and is also sister-in-law to that great actor.

[*Photo: Jane Plotz.*

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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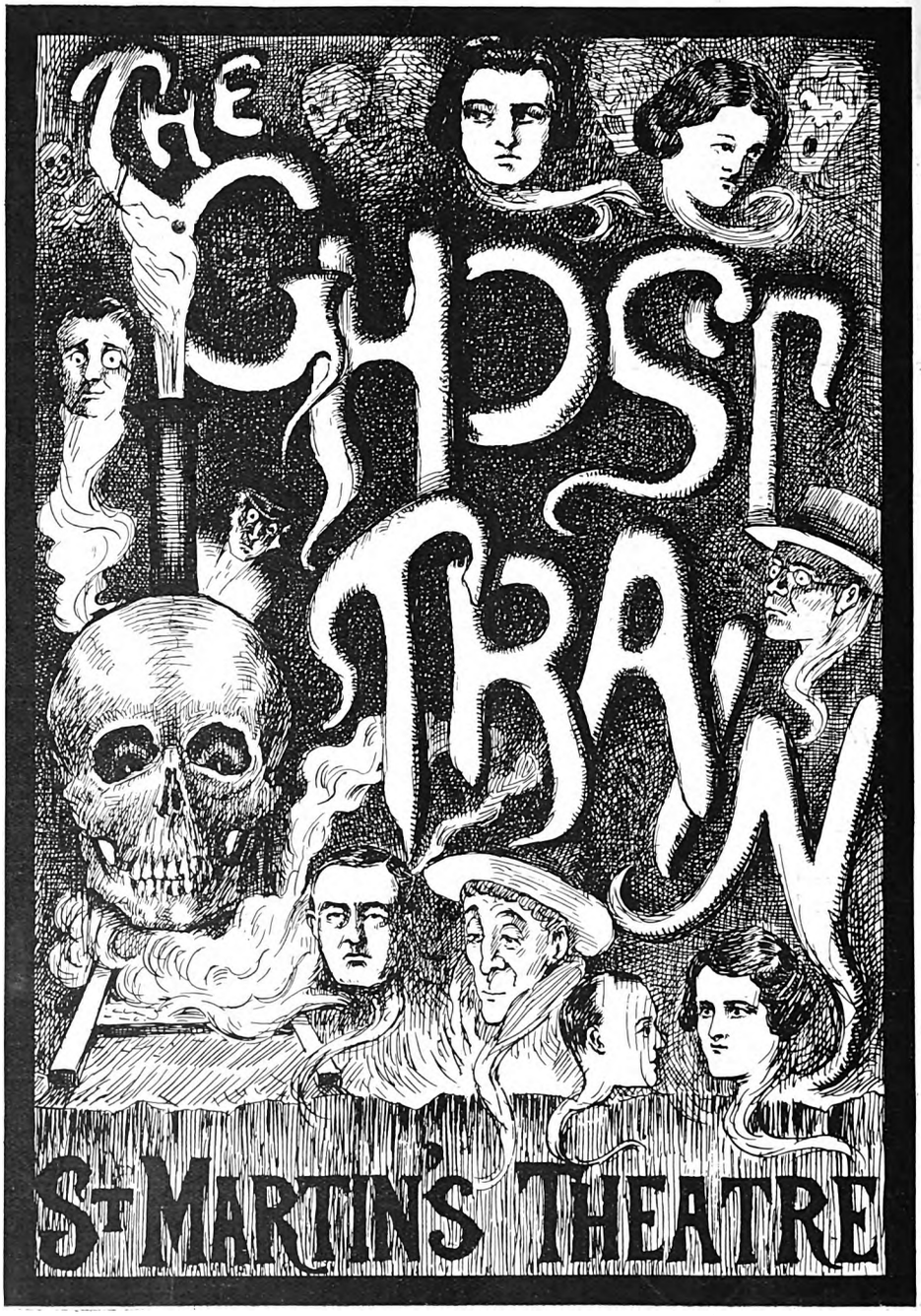

This is the original poster for "The Ghost Train" when it was performed in London, and was designed and drawn by Caleb Porter, a member of the original cast, who is in Africa with "The Ghost Train." On June 28th, the Percy Hutchison company open at Capetown Opera House.

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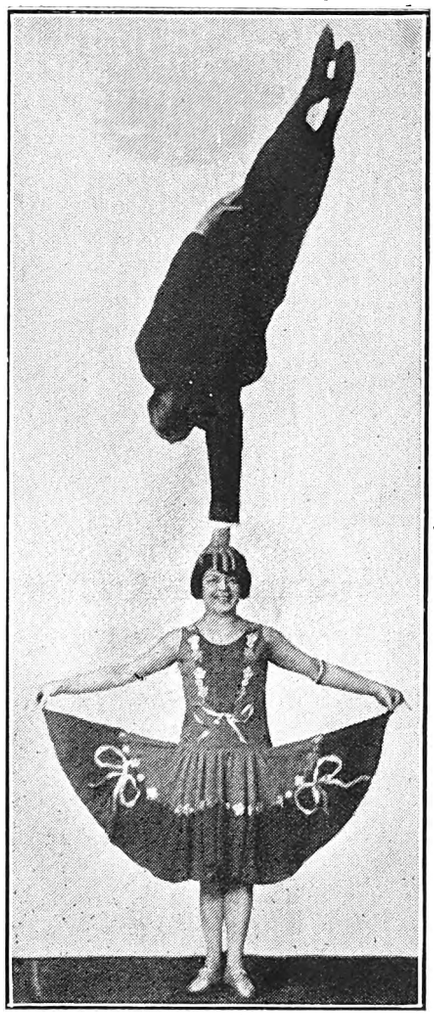
Revel and Lenard.

Grace and strength—those are the two things which one thinks of first in connection with the dancing of Myra Lenard and Jack Revel, of the " Bits and Pieces " company. " Bits and Pieces " is lucky in having so many excellent dancers in its cast. Each member of the Hippodrome Eight is, of course, herself an excellent dancer, and can sing very well. In addition to this, Myra Lenard and Jack Revel dance two or three specialities of their own.

Jack Revel, although he always felt the need to dance twitching in his toes, was for several years touring on the



Revel and Lenard.

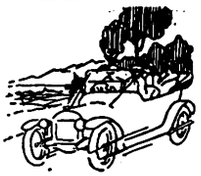
Continent in connection with a tourist office. While he was abroad, he saw many dancers. " Some of them," he said, " convinced me as to their cleverness, but a great many left me very cold. I saw that there was a great opening for a dancer who could perform feats of strength and acrobatic feats, as well as do the ordinary ballroom dancing," he said, " and I decided to fill that opening. I had always danced—probably I kicked the side out of my cradle in trying to do pas-bas and glissade stays, and when eventually I decided to take it up professionally, I was lucky enough to have immediate success. I was lucky, too, in the choice of a partner. I met Miss Lenard in a show called ' Catherine,' in which we were both dancing, and from occasional practices together our present partnership grew. We decided to become not only dancers, but acrobatic dancers, and to that end we practiced four hours a day. Four hours on end, mind you! You can imagine how stiff we were after that, and how Elliman's embrocation seemed to us just then kinder than any mother. At last we achieved our ambition, and I have learnt that in the matter of doing intricate lifts with one's partner, strength is not so necessary as sense of adjustment. One must know the centre of gravity of one's partner's body. A man who did a strong man act once saw us dance, and said that I had performed something next door to an impossibility in swinging and lifting Miss Lenard as I do. That is because I use the right kind of muscles, and not because I am essentially a strong man.

" Keep fit! That is the advice I would give to any dancers who want to train for acrobatic work. There is no need to be terribly vigorous in the matter of diet, but I should advise a couple of hours' practice every morning, a bath, and a good rub with some excellent liniment. That is the programme I follow myself, and I find it an excellent one, and when I want to eat potatoes, I do—and be damned to getting fat."

Myra Lenard is an English girl, dark and flashing-eyed. Perhaps she got that sparkling darkness from India, the country of her birth. She began dancing immediately her parents brought her to England, and when she was still absurdly young she was teaching ballroom dancing. Neither Jack Revel or Myra Lenard are very enthusiastic over ballroom dancing. " We have got beyond that now," they say, " and nothing but difficult acrobatic work has any interest for us."

PORT ALFRED SEASON

All the Year Round



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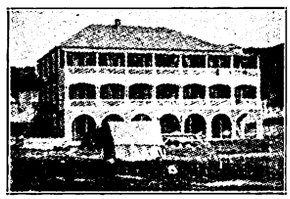

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A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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Edgar Wallace seems to be becoming the chief character in this letter from London. Every week I have some new doing of his to record. I hear that a new play, called "The Captain of Souls," which is not a "crook" play, but a drama with a strong psychological interest, will shortly come to London. It is possible that it may be "produced" by a famous actor-manager. His identity?—Sir Gerald du Maurier, at a guess. And in August we are to have another mystery play from this indefatigable pen. This is called "The Squeaker," and I am assured it has nothing to do with a mouse, despite its name.

When I met Avery Hopwood, the American dramatist, last night. in a West End grill-room, he told me he was going to Edinburgh to-morrow in order to see, at the Lyceum Theatre there, on Monday night, the first performance of "The Garden of Eden," which he has adapted from a German piece lately an enormous success in Berlin.

Vera Lennox.

Maisie Gay.

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Near us at a table was Tallulah Bankhead, looking pale, but, as usual, beautiful. Her part in the new play will tax her strength, physical and mental. It involves the strongest emotional acting she has yet done.

There is a striking episode at the end of the second act, when Miss Bankhead tears off her wedding dress and stands before the Prime Minister—the guest of honour at her impending marriage ceremony—in her lingerie. This scene sounds very exotic and exciting, and one wonders that the censor has passed it. The end of Act III is even more surprising, I am told, so we are in for something extraordinary and unique. "The Garden of Eden" is a name which provokes endless surmise, and the play is sure to be a success.

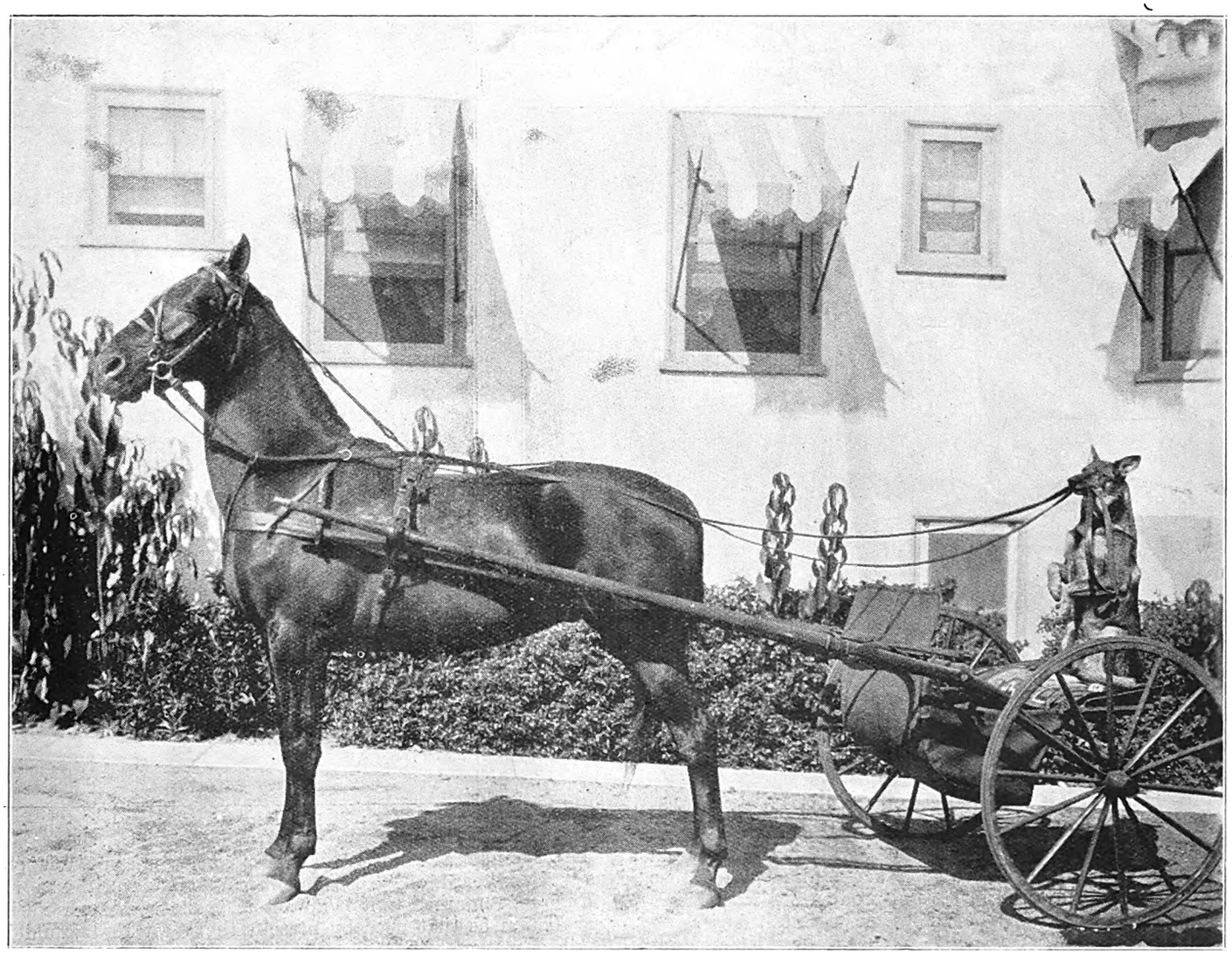
"Meet the Wife," an American comedy by Lynn Starling, in which Miss Constance Collier will make her next appearance in town, is to be staged at the St. Martin's on Tuesday week. "The White Chateau" finishes there on the previous Saturday. There have been fresh rehearsals this week, mainly for the benefit of Mr. George Tully, a newcomer to the cast. Though he was only given his part—an important one—a few days ago, he was able, at rehearsal, to go through his lines without using the book. "Meet the Wife" ran a year in New York.

Miss Margaret Bannerman is busy with preparations for the production of "The Zoo," a social satire by Michael Arlen and Winchell Smith, the American author, which provides her, I hear, with the best fitting part she has had since she was so ideally cast as the fascinating bad young woman in "Our Betters."

In Vera Lennox has been discovered a new star of comedy. She was, for a long time, on the musical stage, and there achieved many laurels. She has now been given her first chance in London in comedy drama, and has made an instantaneous success in "Anne—One Hundred," at the Savoy Theatre. She is very tiny, very young, very pretty and is one of our cleverest younger actresses.

I have already told you about the gigantic all-star production of "White Birds." It was to have had its first night this week, but has had to be postponed. One of the chief artists in the forthcoming production is Maisie Gay, who has, as all who have seen her know, a gift of saying the most audacious things in the most charming way. She has been absent from the London stage for about a year, and I am sure that when she first comes on to the stage in "White Birds" she will have such a hearty burst of applause that the roof of His Majesty's will have to be strengthened the following day.

PAMELA TRAVERS.



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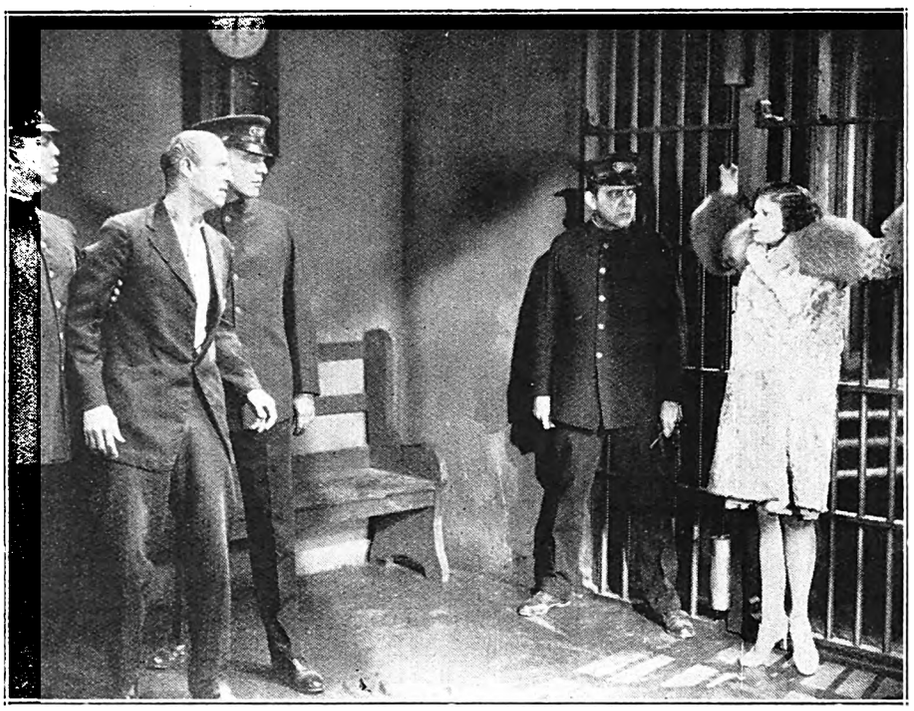


A scene from "Silence," coming to the Grand Bioscope, Capetown, on June 27th.

Jim Warren waited for the summons that was to end his life. "Murderer," they called him, and he did not deny the charge. Suddenly, a woman, a mere slip of a girl, rushed into the gloom of that awful place. Tearful, heartbroken, she pleaded with him, begged him for one last favour. What had she, a gentlewoman raised in luxury, to ask of this outcast in his last hour?

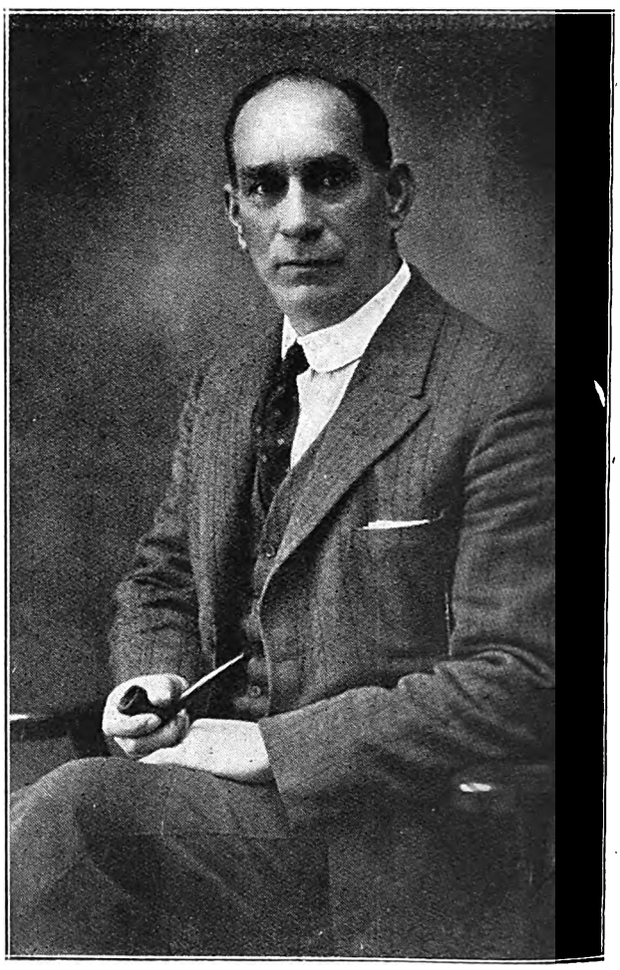
Told as by flashes of lightning—dazzling Broadway on New Year's Eve—clashing subway trains—hurtling autos—night clubs—rum runners—hijackers—cops—crooks' dives—and whirling through the wild night, a subway guard in evening clothes and a maid in borrowed plumes. A thriller! "Wolf's Clothing," at the Alhambra, Capetown, on June 27th.

Howard Templeton.

I should advise anybody who wants to hear excellent theatrical reminiscences to go to Howard Templeton, the clever stage director of the "Bits and Pieces" company. This actor, whose career is now at its height, is proud of having played every kind of part from Dame in Pantomime to "Iago" in "Othello."

When Howard Templeton was nine years old, his great ambition was to be a ventriloquist, and he used to practice that difficult art using one of his smaller brothers as the wooden doll. "Unfortunately, however, the younger brothers very often rebelled," said Mr. Templeton, "and I had to use a chair instead." Eventually, Mr. Howard Templeton achieved his ambition, though he has never been a professional ventriloquist.

His first notable production was in a melodrama called "From Scotland Yard," in which he played the beautiful young hero who rescues the beautiful young heroine, and lives happily ever afterwards. Perhaps one of the greatest successes of his career was when he played the part of the old Jew, "Jacob da Costa," in "Love in Pawn," at the Kingsway Theatre. A manager who saw his performance was so enthusiastic over it, that he immediately gave him a part in that successful play "Secrets."



Howard Templeton.

All his life Mr. Templeton has been associated with famous stars. He has been stage director for Jose Collins, and has appeared in several productions with Marie Tempest, whose name is not a new one to South Africa.

"I remember once, if I may recall this incident without being thought conceited," said Mr. Templeton, "I was playing an invisible character in 'English Nell,' with Miss Tempest. I had to have a conversation with her through a window. I never appeared, but was only a 'voice heard off.' I remember one paper, it was the *Referee*, remarked that if all actors spoke with such clarity of diction as that used by myself, the West End would be full of players with fine enunciations."

When asked his opinion of the young players of to-day, Mr. Howard Templeton had unwillingly to admit that he

(*Continued on page 25.*)

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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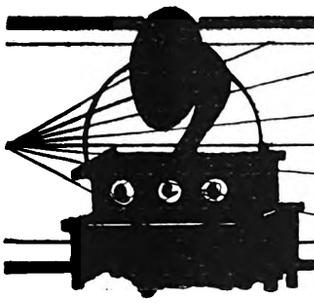

WIRELESS NEWS.

My Wireless Concert.

(By George Robey.)

It was Kiddington who started it. He called round to see me one morning with the great news. "Haven't you heard?" he shouted excitedly. I thought the least that had happened was that the government had resigned or they'd knocked another fifteen shillings off the income-tax. "Look," he shrieked, brandishing the paper between me and the eggs and bacon. "Wireless telephones for all!" Now I object to this wireless telephone business, and I said so. I will not stoop to eavesdropping. Listening-in on another man's conversation to me is a mean, paltry business. "One might just as well buy a periscope," I said, "to see what the people next door have got for Sunday's dinner." "If you don't buck your ideas up," replied Kiddington, "it will be no good the man next door trying to find out what you have got for dinner, because you won't have any dinner. To think that there are young mouths dependant upon you for food, and you letting your brain go to seed in this criminal manner. Keep abreast of the times, old son! Use your grey matter! Don't sit there inhaling eggs and bacon and resenting the advance of civilisation. This wireless telephone business is going to revolutionize everything and you're sitting there letting it pass unnoticed. Aren't you ashamed of yourself?" I said I was. And if the fact that I was eating "two fried and a rasher" annoyed him I would willingly forego them until after his departure. He said he didn't object to my eating; in fact, he'd have something himself.

When he had finished breakfast, about an hour and a half afterwards, he told me all about wireless telephones. It appeared that there were to be broadcasting stations fitted up where they would send out news, concerts and so on. All one had to do was to tune up one's receiving set and enjoy an entertainment by one's fireside. A truly alluring prospect. "Yes," said Kiddington, "first of all at bedtime there will be a fairy tale———" I interrupted with the remark that I could supply all the fairy tales necessary when I came home late. I rather prided myself on one or two I'd invented. Whether my wife believed them or not, was a different matter. "No! No!" said Kiddington, "these are fairy tales for the children—bedtime stories they call them. Just fancy, George, all the children gather round the fireside in their nighties while a voice from a sort of gramophone horn tells them the story of Cinderella, or something like that. I remarked that if *all* my children were to foregather at one and the same time, the fireside would have to be extended—yea, even unto several yards. Still, I admit I was interested. "How much do these instruments cost?" I asked. It's funny what annoys Kiddington. He flew up in the air at once. "Cost?" he screamed, "I thought so. You're going to take the line of least resistance, as usual. Pull yourself together before you grow like it. Surely you don't mean to squander money on a wireless apparatus when you can make one yourself. Besides, if you buy one, its mechanism will always remain a mystery to you, whereas, if you construct it bit by bit, you will acquire a wonderful store of knowledge that will serve you in good stead if it ever happens that you lose your voice and your idiocy and have to earn your living with some other stock-in-trade." Kiddington has such a nice, happy way of putting things! "Buy 'Tit-bits' every week," he continued. "They're publishing a weekly article on how to construct a wireless set. It's all explained in such simple language that any fool could build one. It ought to appeal to you!" So it was decided that I should get on with the good work. I was to take advantage of my wife's absence on holiday to get on with the job. "It'll be a nice surprise for her," said Kiddington, "and if you're successful in accomplishing the task, she'll have the unusual experience of thinking she's married a man who has some brains."

So I started by buying two back copies of "Tit-bits." There it was, all right. It certainly looked simple enough. First of all, it seemed an aerial was necessary. Very well, I'd have one. I bought two lengths of scaffolding—one to be fixed at the end of the garden, and the other tied to the chimney pot. I painted them first. That wasn't so easy as it looked. I laid them down on the gravel path, and as soon as I'd finished the upper surface I turned them over and painted the other side. Unfortunately, when I turned the painted side underneath, it came in contact with the gravel path and, of course, the dirt stuck on and rather spoilt my handiwork. So I had to get some turpentine and wipe the whole lot off. Then I hired two trestles. The man charged an awful lot for them, but, as he said, they were very special ones. They were made of a peculiar kind of Russian teak, and since the revolution in that country it wasn't possible to get any more. I was glad it wasn't—at that price. After that I got on a bit better, except that I hadn't enough paint to make it all white as I at first intended. It was early-closing day, so I had to finish the poles with a sort of rusty brown. Still, it didn't look bad, and I must admit that it didn't show up on my new suit as plainly as the white paint did. Then I tarred the base of the pole, which was to enter the ground. If friends stuck as close to you as tar does to your hands, it would be a happier world. I merely say this in passing. Then I dug a hole. It has always been a puzzle to me why they should ever have made convicts walk up a treadmill when there's so much earth about waiting to have holes dug in it. Compared with digging holes the treadmill is a light indoor recreation. That's where Nature's wrong, too. Man should have been made with a couple of hinged joints in his back. After I'd dug for about half an hour without apparently increasing the size of the hole to any extent, I knocked off for the day. It was quite an hour before I could get the kink out of my back sufficiently to reach on a shelf for my pipe. Still, it did make me feel happier to think I had accomplished something. I had a comfortable feeling that I was of some use in the world.

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Next morning I woke up feeling fine except for a little toothache in the back. I finished the hole and started to bury the pole. I'd just lifted it up, when Kiddington, who had entered quietly, shouted a greeting in that raucous voice of his. He so startled me that I dropped the whole affair. Unfortunately, it missed him. After a few very unhelpful remarks he departed in high dudgeon.

Well, at last I fixed the pole. There it stood, a firmly planted emblem of my industry. And now to tie the other one to the chimney pot. I got a ladder and climbed on the roof holding a rope attached to the pole ready to haul it up. I'd seen those fellows working on a roof and, to the credit of my powers of observation, be it noted that I had not forgotten that they did up their feet in coarse canvas to make them cling to the slippery roof. Up I went, climbing the sloping roof like a steeplejack. It wasn't an easy matter, even with lumps of canvas on my feet. The roof was very slippery. I'd just got the chimney pot in a friendly embrace when the end of the rope slipped out of my hand and slid just out of reach. Very annoying! I tried to fish it up with one foot, but all I succeeded in doing was to lose the canvas off that foot. Very well, I would try another method. Very gingerly, I drew my feet up and, gripping the chimney pot with my knees, I lay full length head downwards and gripped the rope in my hands. I'd just started to haul up the pole, when the fool next door, who had been watching intently, shouted up, "Hully, George! fixing up a wireless?" "No," I replied, "I'm peeling the potatoes." "No need for you to be nasty about it," he complained, "even if you are in a bit of a mess." "And there's no need for you to be a silly ass," I retorted.

Well, at last I got it fixed. There is no need to recount how I narrowly escaped death by clinging on to the gutter at the end of a rapid and slippery descent. Suffice it to say that at last both poles were firmly fixed. As I'd forgotten to fix the pulleys on them to haul up the aerial, they both had to come down again. Experience made their refixing a comparative simple matter and in less than four days the exterior apparatus was all complete.

I will not bore you by telling you of the trouble I had with the induction coils and all the little "thingummies" that go to make up a receiving set. They are not easy to construct, anyhow, and the fact that I succeeded proves, I think, that I am not such a fool as certain people think.

My wife came home that evening and I gave her a surprise. I had the set already placed and tuned up on the table in the dining room. She wanted to know what it was all about, but I kept my secret. "You wait," I said.

We were half-way through dinner when from the intensifying horn issued a lady's voice singing "Just a song at twilight." It was indeed romantic. To say that my wife was startled is understating it. She was bewildered. "What is it?" she asked. "Wireless," I answered. "I made it myself." I've never been so popular in my own home. My wife insisted on inviting all her friends round for a concert the next night.

The room was crowded. I had been out all day and I arrived home hungry. I could scarcely conceal my excitement during dinner, which we had arranged early, as the broadcasting station were starting a concert at seven o'clock. I was the centre of an admiring group of friends. My wife seemed very proud of me, and I was very happy.

After dinner we sat down in silence and watched the hand creep slowly round the dial. There was a breathless, tense silence as it neared seven o'clock. One minute to—— My heart nearly stopped. Then the clock struck seven. "Now then!" I said triumphantly, adjusting the condenser. "Now then!" Nothing happened. "Clock's a bit fast, isn't it, dear?" I asked nervously. My wife said she didn't think so. I overhauled the receiving set hurriedly. Everything was in perfect order.

There we sat like fools for the longest half-hour I've ever spent. Then the guests departed, feeling very hurt at having been hoaxed. One man with a sense of humour invited everybody round to see his wireless toasting fork. He said it was a wonderful thing—the only objection to it was that it wouldn't work.

My wife wasn't so annoyed as I thought she'd be; when the guests had all gone she came over and sat on my knee. "It was very unfortunate," she said, "but how could I be cross with you after the nice thing you did for me while I was away?" I could not remember doing anything. "What nice thing?" I asked. Why, you silly old thing," she said. "Have you forgotten the lovely double clothes-line you put up for me?"

Then it all dawned on me. I rushed to the window. There on my aerial was a goodly portion of the family under-apparel. "Clothes-line," I shrieked. "Yes," she said," and I don't believe you'd have mentioned it at all or taken the credit for it if someone hadn't told me." "Who on earth told you it was a clothes-line?" I demanded. "Mr. KIDDINGTON," she replied.

One day I shall lose my temper with Kiddington. Then there will be a procession. Kiddington will be in the first carriage, but he won't know it.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... **Mr. Lago Clifford.**
Musical Director ... ... **Mr. J. Schulman.**

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, 27th JUNE, 1927.

Time Signal: Broadcast at 1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel).**

5.15 p.m. Monday, Tuesday, Wednesday, Saturday: Children's Session (arranged by **Aunt Carrie**).

5.0 p.m. Thursday and Friday: Children's Session (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday· Market, Stock, Share and Grain Reports (in English and Afrikaans). On **Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0—8.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

MONDAY, 27th JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Humorous Verse, by **Mr. F. A. Stokes.**

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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4. Soprano: **Miss Phyllis Seligman.**
5. **"JB" Studio Orchestra.**
6. **Pierce and Rosslyn,** Instrumental and Vocal, relayed from Empire Theatre.
7. **"JB" Studio Orchestra.**
8. Soprano: **Miss Phyllis Seligman.**
9. **Hastings and Adair,** Comedy, Musical, relayed from Orpheum Theatre.
10. **"JB" Studio Orchestra.**
11. **The Cameos,** relayed from St. James' Restaurant.
12. **"JB" Studio Orchestra.**
13. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

TUESDAY, 28th JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk on "Art," by **Mrs. Selina Hirsh, B.A.**
3. **"JB" Studio Orchestra.**
5. Tenor:
   (a) "My Sweetheart when a Boy" ... W. Morgan.
   (b) "Hame o' Mine" ... ... Murdoch.
   (c) "Mother Machree" ... ... Olcott.

   Mr. H. James.
6. **"JB" Studio Orchestra.**
7. **Robinson and Macken** in an Irish Scena, relayed from Empire Theatre.
8. Afrikaans Recitations, by **Mr. Tommie Beckley.**
9. Tenor:
   (a) "Good Company" ... ... Adams.
   (b) "Until" ... ... Sanderson.

   Mr. H. James.
10. **Item by Mr. Lago Clifford.**
11. **The St. Denis Sisters,** Vocal and Dancing Comedy Duo, relayed from Empire Theatre.
12. **"JB" Studio Orchestra.**
13. **Carlton Orchestra,** relayed from Carlton Hotel.
14. **The Cameos,** relayed from St. James' Restaurant.

11.0 p.m.—Close down.

WEDNESDAY, 29th JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Experiences of a Prisoner-of-War in Germany, by **Captain Walter Wells.**
3. Piano Solo:
   "Finale," from "Nocturne," Op. 58 ... ... Chopin.

   Miss Margaret Williams.
4. Bass:
   (a) "Stone-Cracker John" ... ... F. E. Weatherly.
   (b) "Four Jolly Sailormen" ... ... E. German.

   Mr. A. W. Hutchings.
5. **"JB" Studio Orchestra.**
7. **"JB" Studio Orchestra.**
8. **King and Benson,** Comedy Duo, relayed from Empire Theatre.
9. Bass:
   (a) "Pals" ... ... Squire.
   (b) "Glorious Devon" ... ... E. German.

   Mr. A. W. Hutchings.

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10. **"JB" Studio Orchestra.**
11. **Desi Desiderati,** Italian Nightingale, relayed from Empire Theatre.
12. **The Cameos,** relayed from St. James' Restaurant.
13. **"JB" Studio Orchestra.**
14. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, 30th JUNE, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Romance of the Human Body, No. 3, by **Dr. Stammers.**
3. **"JB" Studio Orchestra.**
4. Soprano:
5. "Siekte Spoedig Genees," 'n Humoristiese Verhaal, deur **Mnr. B. Northling Swemmer.**
7. **"JB" Studio Orchestra.**
8. **Hastings and Adair,** Comedy, Musical, relayed from Orpheum Theatre.
9. Soprano:
10. **"JB" Studio Orchestra.**
11. **Robinson and Macken** in an Irish Scena, relayed from Empire Theatre.
12. **The Cameos,** relayed from St. James' Restaurant.
13. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

FRIDAY, 1st JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Baritone:
3. **"JB" Studio Orchestra.**
4. Play, by **"JB" Studio Dramatic Company.**
5. Viola Solo:
   "Romanza" ... ... Wolstenholme.
   Mr. J. Idelson.
6. **"JB" Studio Orchestra.**
7. Baritone:
9. **"JB" Studio Orchestra.**
10. **King and Benson,** Comedy Duo, relayed from Empire Theatre.

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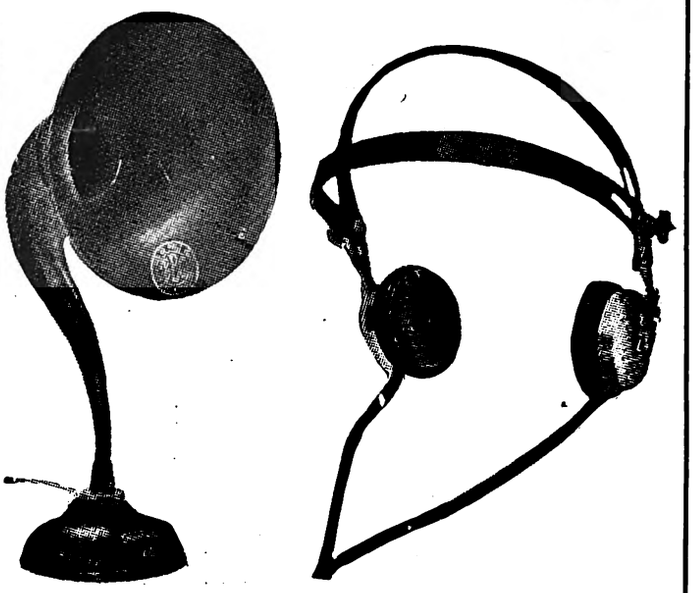

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11. **The Cameos,** relayed from St. James' Restaurant.
12. **"JB" Studio Orchestra.**
13. **Desi Desiderati,** Italian Nightingale, relayed from Empire Theatre.
14. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, 2nd JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. 8.30 p.m. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, 3rd JULY, 1927.

First Session:

10.30 a.m.—Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m. (approx.)—Close down.

Second Session.

7.30 p.m.—Relay of Service from **Baptist Centenary Hall:** Choir.—Hymn: "Father in High Heaven Dwelling."
Invocation.
Congregation.—Chant: "Lord's Prayer."
Congregation.—Hymn: "O Worship the King."
Reading of Scriptures.
Choir.—Anthem: "Ye Shall Dwell in the Land."
Prayer.
Intimations and Offertory.
Choir.—Anthem: "The Evening Shadows Slowly Fall."
Congregation.—Hymn: "I Love the Gospel Story."
Sermon: **Rev. A. B. Jack,** "Facing the World Problems."
Congregation.—Hymn: "Saviour, Again to Thy Dear Name."
Benediction.
Vesper: "When the Soft Dews of Kindly Sleep."

Third Session.

8.45 p.m. (approx.)—Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

"Durban Calling."

The broadcasting station at Durban will be taken over by the African Broadcasting Company on July 1st, 1927. It is a coincidence that this date is the anniversary of the opening of "JB"—the first station in South Africa—in 1924. To celebrate the first night's broadcasting under the new regime, a special programme is being arranged from the Durban Studio. His Worship, the Mayor of Durban has kindly consented to speak on this occasion. Items from the Criterion, Royal and Prince's Theatres will be relayed, as well as the Durban Orchestra. One hour of the "JB" programme will be relayed to Durban, which will provide items from the Empire, Orpheum and Bijou.

It must be understood that it will not be possible yet to give Durban regular relays from Johannesburg. On July 1st, use is being made of the telephone trunk line, but our experience of this method of relay in the past does not warrant the expense involved by its use as a regular feature. When arrangements are completed for simultaneous short wave transmission, it is our aim to give all three stations relays from the others. We hope that at no distant date Durban and Capetown listeners will have the pleasure of hearing items from Johannesburg nightly, and the Reef subscribers will be entertained by portions of the Capetown and Durban programmes.

Mr. Lyell Tayler has accepted the position of Musical Director for the Schlesinger interests, and will be leaving Durban in a few months to take up his headquarters in Johannesburg. We are glad to know that Mr. Lyell Tayler

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will continue to supervise broadcasting work at Durban until he leaves the Port.

Mr. George Allaway has been appointed engineer in charge of the Durban station, and is well-known to members of the South African Radio Relay League as FO-A3X, and as Honorary Secretary for the I.A.R.U. in South Africa. A description of his experimental station appears in the June number of *Radio*.

On Saturday, June 25th, a description of the Boxing Match between Ralph Minshull (South Africa), and Angelini (Italy), at the Johannesburg Town Hall, will be broadcasted. This feature has proved very popular with our listeners, who have enjoyed the vivid account given from the ring side by Mr. W. D. Powell.

The African Broadcasting Company has opened a sales depot at Connaught Buildings, 215, Bree Street, Johannesburg, where the latest receiving sets and components are demonstrated. In Durban, the business of Mr. A. C. Cruikshank—"The Man to Know in Radio"—has been taken over by the Company as from July 1st. Mr. Cruikshank has joined our staff as Sales Manager for Natal, and will continue to be available at 6, Castle Arcade, with his advice to listeners on all matters connected with broadcast receiving.

The African Broadcasting Company, Capetown.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, 27th JUNE, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
"Columbia" Records.

1.20 **Lunch-Hour Concert by Capetown Orchestra** (relayed from City Hall).

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.2 **Special Hour of Music,** with Notes—
Quartet in D Minor ... ... Mozart.
Birthday Greetings.
Symphony No. 1 in C Major ... ... Beethoven.
All "Columbia" Recording.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Orchestral Items by Alhambra Orchestra.** Leader: **Isidor Fisher.**
Songs, Mr. D. P. Clark.
Ukelele and Hawaiian Guitar Duets, played by **The De Klerk Bros.**
Songs, Mrs. Philip Marcus (Nita Stodel).

8.45 **"Kirstenbosch."** A talk by **Professor Compton,** Director, National Botanical Gardens, Kirstenbosch.

9.0 **News Service** (English).

9.5 **Songs, Mr. D. P. Clark.**

9.10 (approx.) **Marie Kendal,** relayed from Tivoli.
De Klerk Bros.
Songs, Mrs. Philip Marcus (Nita Stodel).

10.0 **News Service** (Afrikaans).

10.5 (approx.) **Cherry and Rex Vernon,** relayed from Tivoli.

10.30 Close down.

TUESDAY, 28th JUNE, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Agtermiddag Ontwerpe.**

5.20 **Kinderuur.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Orchestral Items by Capetown Orchestra.** Conductor, **W. J. Pickerill—**
"The British Patrol" ... ... Asch.
Selection: "The Girl in the Taxi" ... Gilbert.
Songs, Miss Beatrice Renouf.
Violin Solo:
Songs, Bob Sivier.
Suite: "La Feria" ... ... Lacome.

9.0 **News Service** (English).

9.5 **"Health and Happiness."** Talk by **Clifford Severn, N.D.D.O.**

9.20 **"Dance Macabre"** ... ... St. Saens.
Songs, Miss Beatrice Renouf.
"Polka for Strings" ... ... Glazounov.
Songs, Bob Sivier.
Selection: "Melodious Memories" ... ... Finck.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, 29th JUNE, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of *Cape Times*).

1.45 Close down.

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AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**
5.2 **Afternoon Topics:** "The Letters of a Great Lady."
5.20 **Teens:** An Animal Talk, by **Mrs. Given Wilson.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Orchestral Items by the Alhambra Orchestra.** Leader, **Isidor Fisher.**
Songs, Mr. H. J. Brownlee.
Violin Solos, Miss Noreen O'Sullivan.
Songs, Miss Winnifred Nicholl.
Piano Solo: Miss Albina Bini.
9.0 **News Service** (English).
9.5 **Miss Isabel McLaggan will Recite.**
9.20 **Songs, Mr. H. J. Brownlee.**
Violin Solo, Miss Noreen O'Sullivan.
Songs, Miss Winnifred Nicholl.
Piano Solo, Miss Albina Bini.
10.0 **News Service** (Afrikaans).
10.5 **Relay from Tivoli.**
10.30 Close down.

THURSDAY, 30th JUNE, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.2 **Afternoon Topics:** A few Folk Songs.
5.20 **Children's Hour:** Cheerful Stories for Cold Evenings, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert, Capetown Orchestra** (relayed from the City Hall). Conductor, **W. J. Pickerill.**
Symphonic Variations ... ... Dvorak.
Overture: "Fidelio" ... ... Beethoven.
News Service (English).
Suite de Ballet: "L'Oiseau de Feu" ... Stravinsky.
Concerto in E, for Violin and Orchestra ... ... Bach.
Dorothy McPherson.
News Service (Afrikaans).
10.5 **Relay from Waldorf.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, 1st JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story,** by **Callard.**
5.20 **Teens:** Facts you may have forgotten.

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music,** by **Baker's Big Six** (relayed by permission from Queen's Hotel, Sea Point.)
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, 2nd JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items. "Columbia" Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family at Home.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Popular Concert (relayed from City Hall). Conductor, **W. J. Pickerill.**

OPERATIC NIGHT.

Operatic Night—
Beryl Lucas, Hugh Batchelor Smith and Leonard Burchell in Selections from "Il Pagliacci," "La Boheme," "Cavalleria Rusticana" and Faust."
9.0 (approx.) **News Service** (English).
10.0 (approx.) **News Service** (Afrikaans).
10.5 **Relay from Fletcher and Cartwright's.** Leader, **Maurice Lando.**
10.30 Close down.

SUNDAY, 3rd JULY, 1927.

EVENING SESSION.

6.50 **Announcements.**
6.55 **Divine Service** will be relayed from **St. George's Cathedral,** Wale Street.
8.30 **Musical Programme,** by **Capetown Orchestra** (relayed from City Hall). Conductor, **W. J. Pickerill.**

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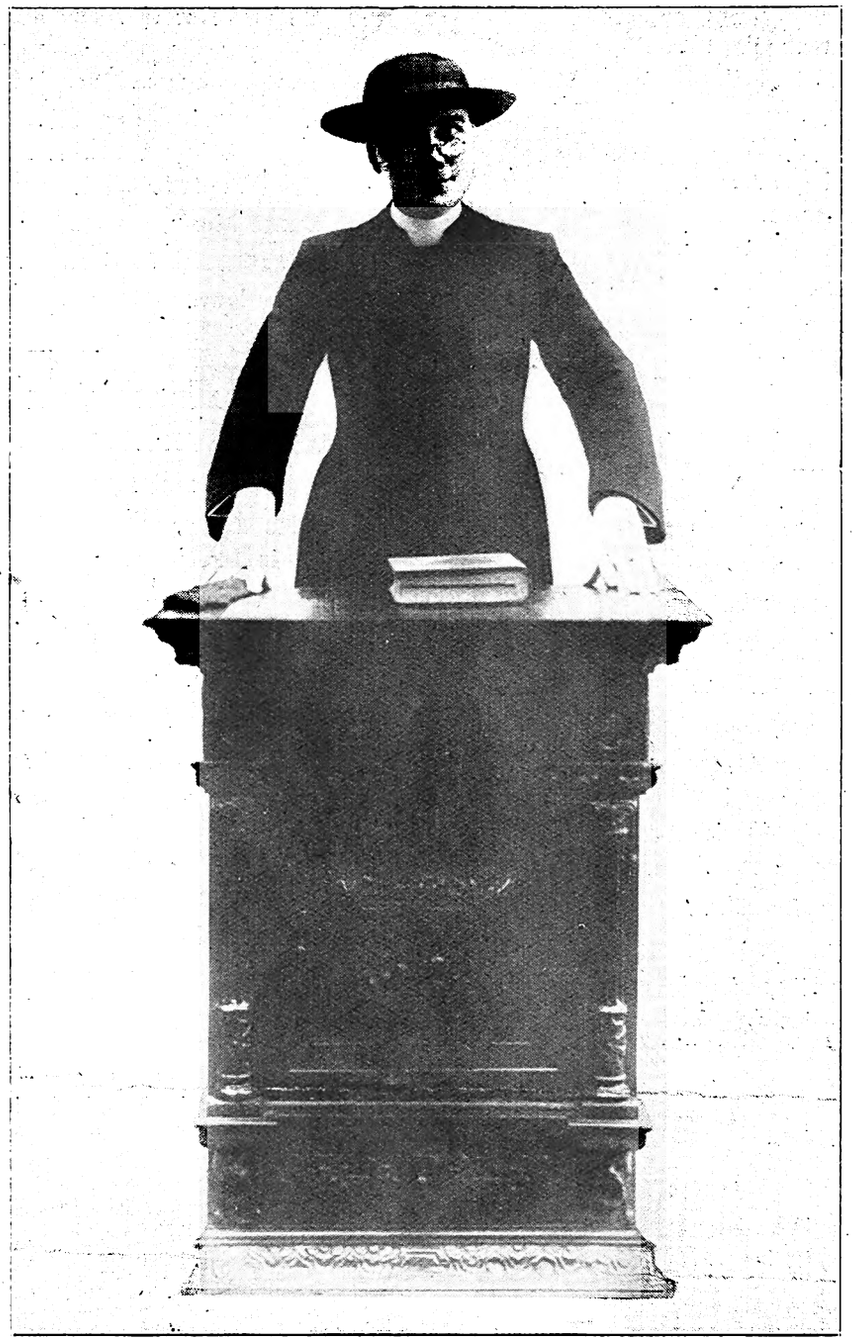

Hetty King in a new rôle.

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Emilie Benfield.

The pianist of "Bits and Pieces" is Emilie Benfield, a very gifted young musician who is making her first trip to South Africa.

It is she who plays the accompaniment for Miss Marie Blanche's songs in her old fashioned medley, and in that excellent number "Mexico." In addition to this, she is also Marie Blanche's understudy, and has gone on for her on more than one occasion.

Emilie Benfield first started as a stage musician with Ronald Frankau, whose "Cabaret Kittens" were so popular in South Africa. This musician has undoubtedly a great gift for acting, her chief bent being light comedy.

Emilie Benfield.

Not long ago she played the part of the Countess in the pantomime, "Jack and Jill," and her ambition is to eventually play in light comedy. "Not, of course," said Emilie Benfield, "that I would ever give up the piano; I love it too much. Piano playing and my two Peke dogs, Chili-bom-bom and Zoe strive very hard for first place in my affections. It almost breaks my heart to leave Chili and Zoe behind me, but I shall be able to look forward to seeing them and getting their joyous welcome when I return from South Africa.

(*Continued from page 14.*)

thought their voices rather pale and ineffective, compared to the enunciation of older players. "None of them seem to have any voices to speak of," he said, "and they do not seem to have any wish to have their voices heard beyond the front row of the stalls. God be praised we still have our Ainleys and our Lyn Hardings. But I cannot see any counterparts of these rising up from among the younger generation." Yet, for all his condemnation of the young ones, Mr. Howard Templeton is a kindly critic, and I can imagine that most of the young players who come under his jurisdiction in his capacity of stage director, must find him a very generous and kind dictator.

Rupert Hazell is on his way up north again, and opens at the Grand, Bloemfontein, on July 1st and 2nd.

[*Photo: Jane Plotz.*

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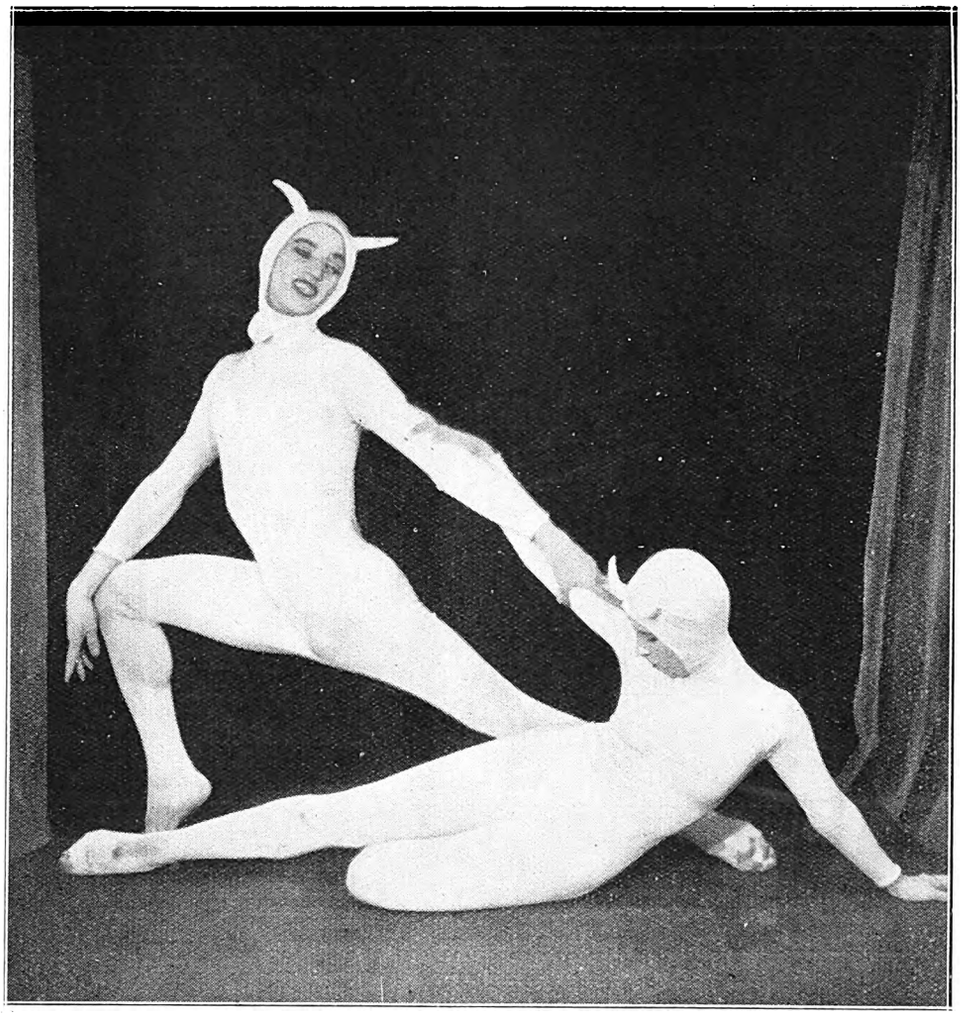

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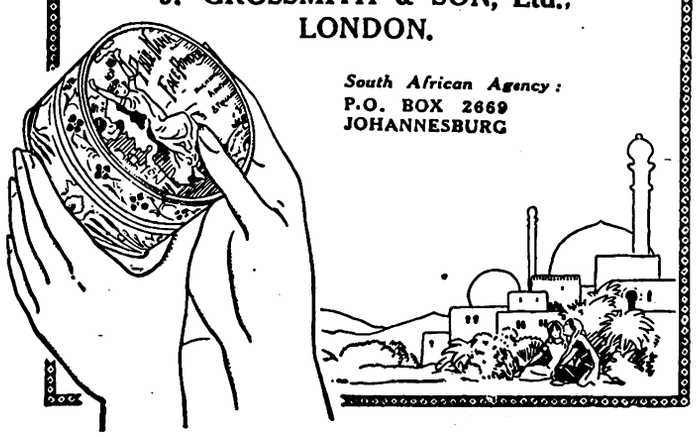

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"The Cowboy and the Princess" comes to Wolfram's Bioscope, Capetown, on June 27th.

Alf. Leonard.

The musical director of the "Bits and Pieces" Company is Alf. Leonard, brother of that well-known comedian, Billy Leonard, and of Crissie Leonard, that delightful soubrette who has made many successful trips to South Africa, and is well-known there.

Alf. Leonard came up to see me, bringing with him young Alf., who is just eight, and the apple of the elder Alf.'s eye. You can tell by his accent that he is an Irishman, and he admits that he comes from Dublin—the best place, he says, in the world.

His theatrical career began when, after winning a scholarship at the Royal Irish Academy of Music, he joined up with his brother Billy and another musician in a music-hall trio. "I like to think," said Mr. Leonard, "that we were the pioneers—or at any rate amongst the pioneers of the good musical acts on the Halls."

Mr. Leonard has had some experience of running his own shows. And, in conjunction with another manager, he produced "Step This Way," and "Us," two very successful revues. Playing the fiddle and directing the orchestra evidently did not afford enough scope to Mr. Leonard's energies, for it was not long before he was acting parts in the different productions of which he was musical director.

He was one of the first, if not the first, member of any orchestra to come up on to the stage during the performance and act.

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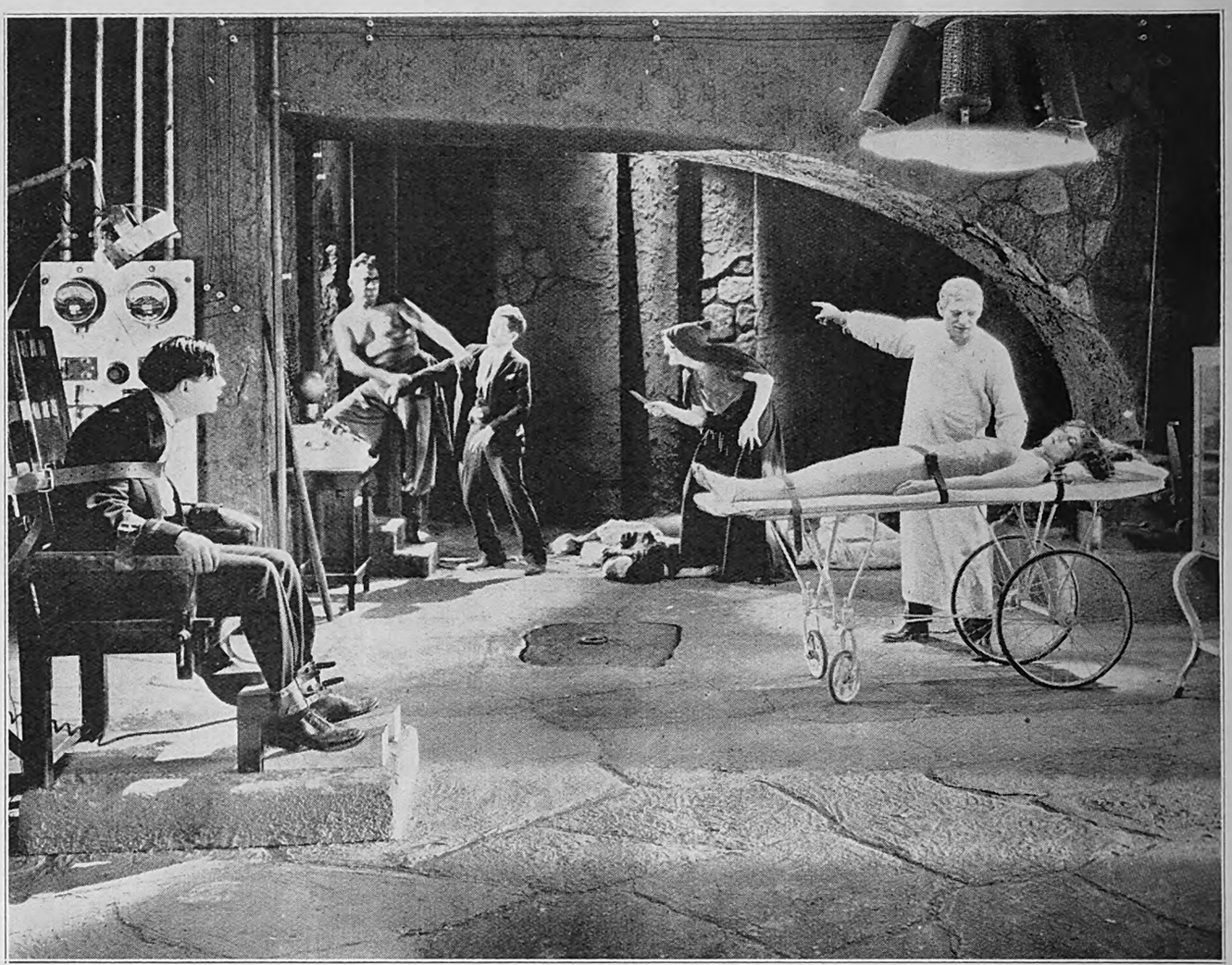

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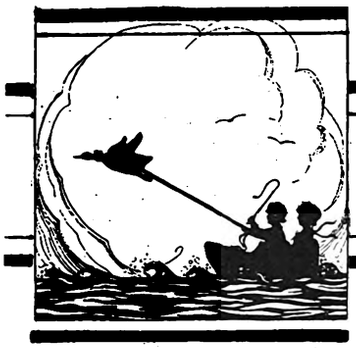

Our Childrens Column

[*Dear Children,—I have asked Uncle Joe to write this week's letter to you, and now he and Aunty Carrie will take it in turns to write to you.—Your friend, The Editor.*]

DEAR GIRLS AND BOYS.

This is the first letter that I have written you, and I have lots and lots to say. First of all, I want to thank all those dear nephews and nieces who gave me such lovely presents on my birthday at the party. I only wish I was a centipede so that I could wear all the swanky socks at once—that I was a hydra with lots of necks, and a hundred noses for the hankies and ties—and I am sure I shall never need to buy a cigarette for months.

I hope you all enjoyed yourselves. Now old Uncle Joe is much perturbed (that's a good word, isn't it?). Since we first started the children's section three years ago many of my nieces and nephews have, of course, got three years older. I do wish that, like Peter Pan, you'd never grow up. The result is that now some of you are from fifteen years of age to twenty, and I'm sure you no longer enjoy the little ones' hour, which is essentially for the kiddies, and yet, at the same time, I know you love coming to the studio just as much as I love seeing you all again. I don't want to lose any of our old nephews or nieces, and I know there are many more of a more mature age who would like to come up also.

So Uncle Joe has put on his thinking cap and is trying to arrange a special hour once a week for the bigger girls and boys to meet at the studio. There we can have little plays and readings from the higher classics and authors.

Nita Rosenberg, of Johannesburg, and a friend.

We can then have subjects which will interest us all much more than when we are catering for the tiny tots.

Don't you think it would be a good idea? We should have girls and boys of over fourteen to about eighteen years. We could do quite a lot of plays and quartettes, little operas; in fact, have a little "JB" club of our own. Shall us? Let's!

Now, if those bigger ones would like to join, just drop Uncle Joe a line at the studio and we will see if the powers-that-be can arrange it for us.

And now, boys and girls, cheerio all of you. Tons of love from Aunty Carrie also, to all our little nephews and nieces, young and old.

UNCLE JOE.

Barbara Glaus, of Johannesburg.

Guess These.

Which is the smartest of the birds?—A cock, because he carries a comb.

Which is the smartest of the beasts?—A fox, because he carries a brush.

Why did the coal scuttle?—Because it saw the kitchen sink.

Why are stars like little coins?—Because they are farthings.

What is taken from you before it is given to you?—Your word.

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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Racing Notes.

By "Observer."

L. Kennedy has been engaged to ride Polyrose II. in the July Handicap, and, accompanied by his father, will reach Durban this week.

Sir Abe Bailey must have been a pleased man when his horse, Foxlaw, won the Ascot Gold Cup. Bred by his owner, Foxlaw was the only British bred and owned horse in the race. Five of the seven runners hailed from France.

The stake for this year's Metropolitan Handicap, to be run at Capetown in November, has been increased to £4,000.

Mr. M. Chinnery was paid a compliment when the 29 handicapped for the July Handicap remained in after the final acceptances. As some trainers still have more than one representative, a few of these will drop out, and there are likely to be about 22 runners.

Her Ladyship, who opened her winning account on Saturday when she took the two-year-old race at Benoni on Saturday, is by Polystome, out of Maid of Honour. The consistent Pitpoint was second, but he found his 9.7 too much for him, and Mr. Pullen's filly won easily.

Mr. D. A. Mackay ("Sentinel"), of the Rand Daily Mail, met with a motor car accident when returning from Benoni on Saturday, which, fortunately, did not turn out as serious as anticipated. The car, driven by Mr. A. H. Myers, collided with one driven by Dr. McNellie, who was proceeding to Boksburg. Both vehicles were wrecked, and it is a wonder how any of the occupants escaped with their lives. Beyond a few scratches and a severe bruising, Mr. Myers was unhurt, but Mr. Mackay received a nasty cut on the forehead. His left foot was also injured, and this will keep him in bed for several days. He is now making satisfactory progress, as is the jockey, J. Queenan, another of the occupants who received cuts and bruises.

Star Turn II. won the chief race at Benoni on Saturday, after leading from barrier rise. His owner, Mr. Gard, was not certain that he would see out the mile, but most backers who saw him win the Merchants reckoned he would get this easy course, as the opposition was by no means good. He had been the galloping companion of Polyrose II., and, as he won easily, Mr. Gard may now be able to sum up more accurately the chances of his July Handicap candidate.

One of the firmest horses in the wagering is Polyrose II., who is due to leave for Durban on Thursday of this week. Many who saw him win at Turffontein on June 11 decry that performance, but the horse could not have done more than win. I liked the way he pulled out a bit extra when Edible came at him, and as that race must have done him a lot of good, I look upon Mr. Gard's horse as a very hard one to beat.

Another that remains firm is Inchkeith. At one time, before the entries closed, this imported five-year-old was at or near the top of the boards. Reports then came from Capetown that he would not be nominated, and, as these were supposed to come from a reliable source, he went on to 25 to 1. When he was found amongst the nominations, Inchkeith quickly shortened, and perhaps he is one of the horses that has been over laid. Since being taken round from Capetown, Inchkeith has worked attractively, and many good judges at the coast give him a big chance. He has won one race in South Africa. This was a second division race over six furlongs at Capetown in November last. Inchkeith won, running away by several lengths, and, as he has done nothing since, he may have been kept in reserve for this race. He is trained by A. Laird, a very good judge, indeed, and if he be confident on that day, Inchkeith is a horse that must not be despised. His position in the betting is due, no doubt, to his having been well galloped in private, but I should prefer to look for the winner amongst those with better public form.

A new favourite for the Durban July Handicap was found on Monday last when strong support brought Full Dress to the top of the boards. Mr. N. Friedman's colt appears badly handicapped, and I daresay he was allotted a few pounds more than his connections anticipated. Since going to the coast he has done well in his work. On Sunday he was galloped seven furlongs with Moosme, to whom he was giving about 7 lbs. Last year's winner was of no use to the son of Unequalled, who beat the mare very easily. He finished in great style, and it was the way he was going at the finish that so impressed his trainer.

Hussein has come in for further support for the July Handicap. Mr. Langerman's candidate was a good horse in England and a reproduction of his overseas form should make him a difficult horse to beat on July 2. He is a good-looking sort and has been moving attractively in his training. Hussein is not yet at concert pitch, but those who have seen him say he should be cherry ripe on the day.

As a result of the support accorded Full Dress and Hussein, most of the other front rankers weakened at the beginning of the week. One of these was Scutifer, the Durban-owned but Rand-trained horse. Another to recede in the betting was Bruyere, who went from 7 to 8½ to 1. Sir Abe Bailey's four-year-old has not won a race, and has run only twice in this country, and on each occasion he was not fit enough to be fancied.

Racing on Saturday takes place at Turffontein, when the Johannesburg Pony and Galloway Club will submit a well-filled card of seven events. The following may run well:—

12.50 p.m.—Pony Handicap (A). Five furlongs.
Cherry Lass, 1; Mirabella, 2; Miss Will, 3.

1.40 p.m.—Maiden Handicap. Six furlongs.
Money Spinner, 1; Calotte, 2; Perfume, 3.

2.20 p.m.—Pony Handicap (B). One mile.
Gotta Hope, 1; Wing Maid, 2; Tippit, 3.

3.0 p.m.—Galloway Handicap (B). Six furlongs.
East Lynne, 1; Stranded, 2; Gabeon, 3.

3.40 p.m.—Galloway Handicap (C). Seven furlongs.
Artless, 1; Infula, 2; Ettrick, 3.

4.20 p.m.—Moderate Handicap. Six furlongs.
Pontoon, 1; Polemos, 2; Silver Mine, 3.

5.0 p.m.—Galloway Handicap (A). Five furlongs.
Our Princess, 1; Adonis II., 2; Juvenile, 3.

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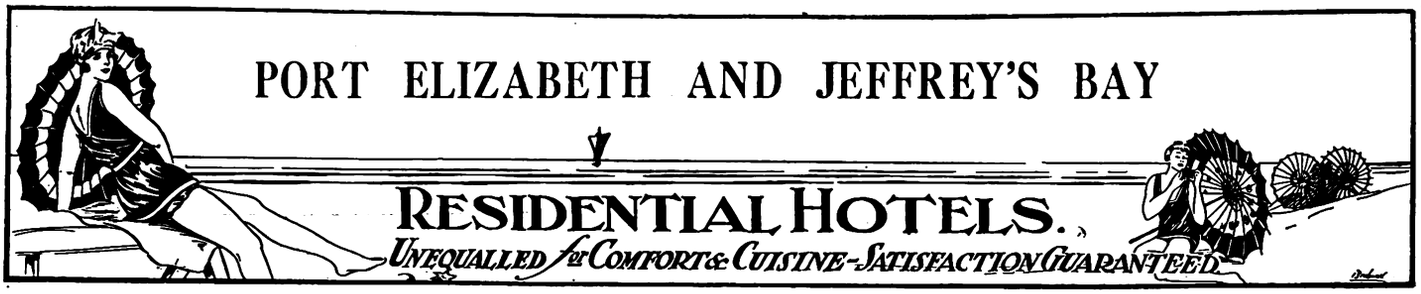

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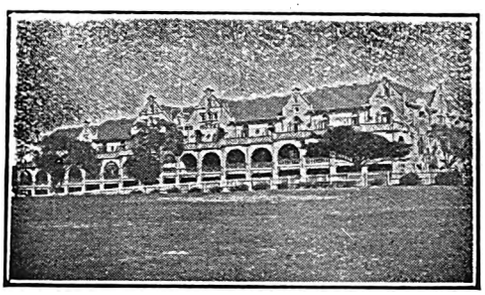

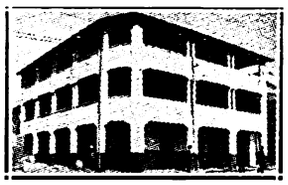

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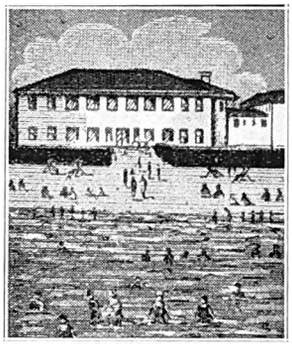

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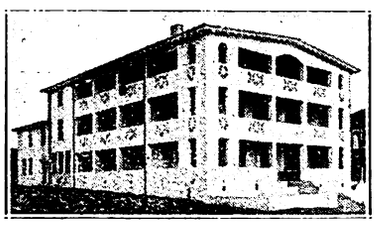

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With which is Incorporated the South African Pictorial

VOL. XX., No. 622] JOHANNESBURG, JUNE 29TH, 1927. [Registered at G.P.O as a Newspaper. PRICE 6D.

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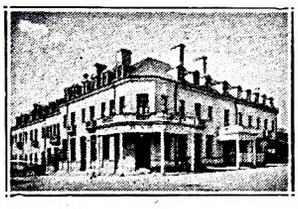

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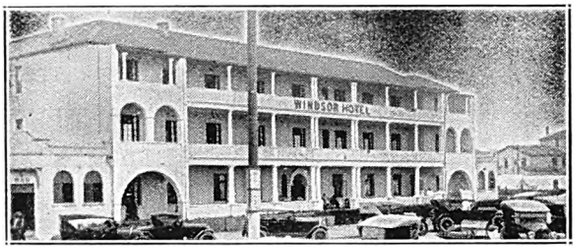

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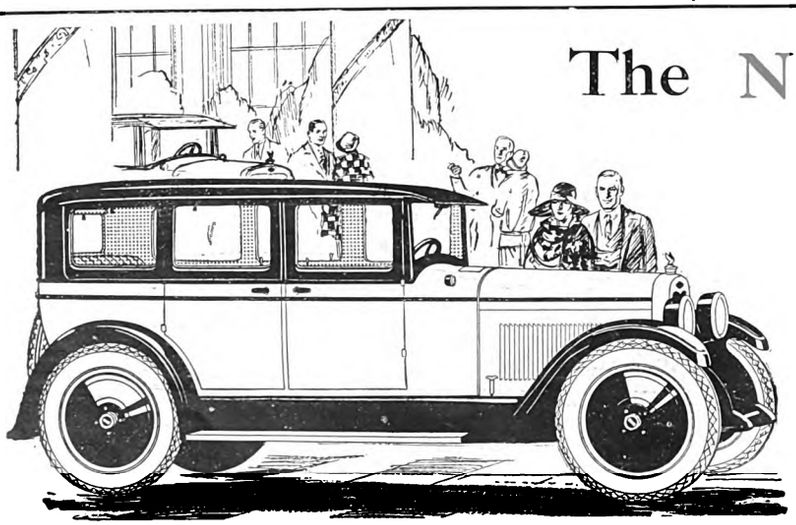

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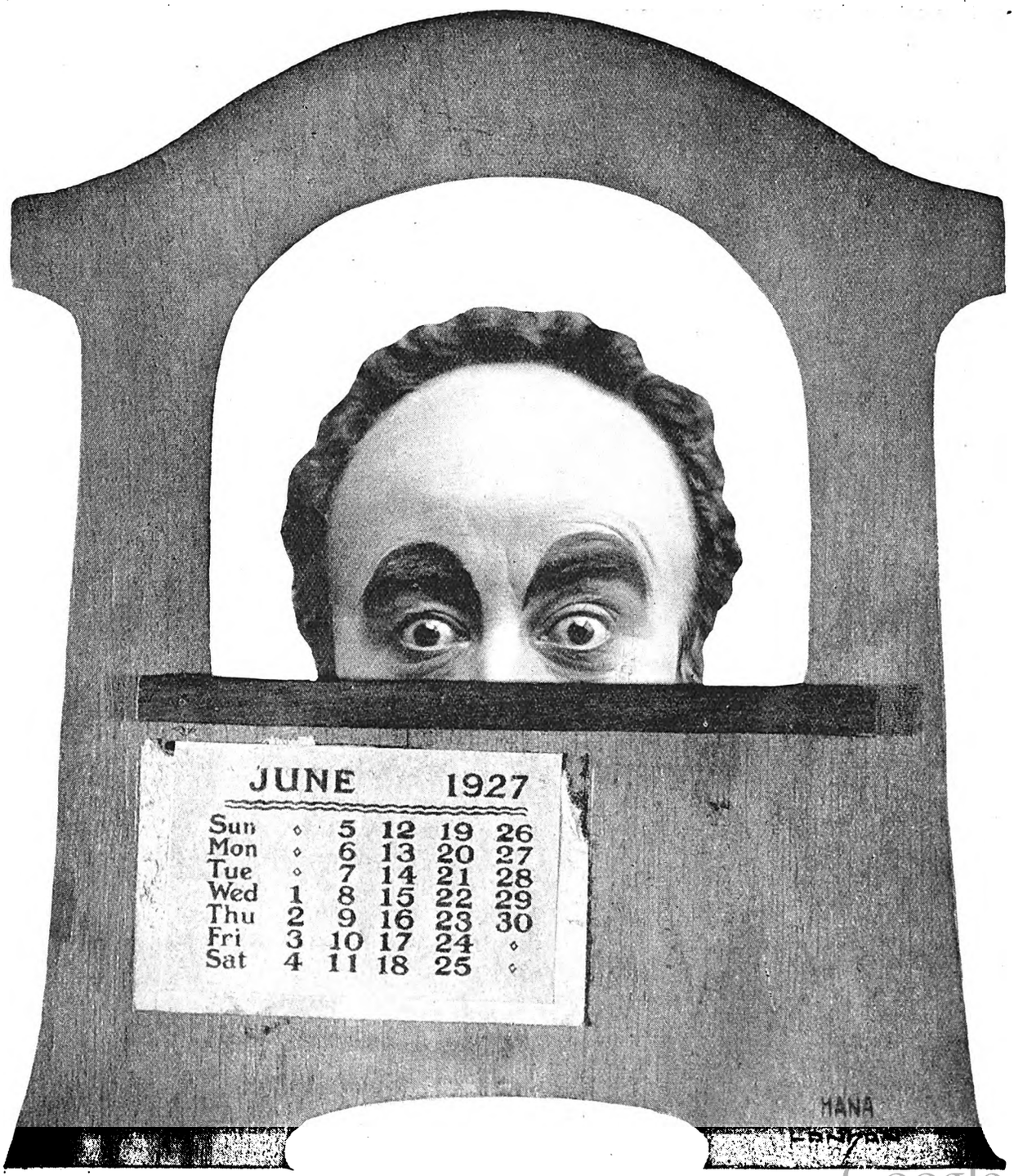

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Bits and Pieces.

George Robey!

There's magic in the name, magic!

It conjured up so many visions when we read the name in print. "Robey Was Coming to Africa." Visions of long hospital wards, pain-racked forms, of a man singing, talking, laughing, joking, telling stories to "the boys"; of large concert halls filled with the best in the land and Robey winning a golden shower from their pockets for "the boys"; of rows and rows of seats filled with the familiar khaki, rocking with laughter—at Robey, and visions of a dressing room where sat a tired man, tired to the point of collapse, yet, after a few minutes, bracing himself and going on with life. Robey, the man who did more than anyone else to keep England cheerful during her

George Robey.

period of trial—during the Great War. Mr. George Robey, C.B.E., whom thousands of "the boys" bless with moistened eyes when they hear his name.

But it was as George Robey, the world-famous comedian, that he made his bow to Johannesburg audiences on Monday evening at His Majesty's Theatre.

A never to be forgotten *premiere*.

Uproarous was the welcome he received on his first appearance, but it was as nothing to the applause that rang out as scene after scene passed in rapid succession. "Bits and Pieces," ah! but what "Bits and Pieces," threaded together with wholesome laughter. Passing in such quick succession before one's eyes that the brain could not follow it fast enough. The brain! Ah, yes! Sitting in one's comfortable stall one realised that the difference between George Robey's work and any other comedian's is the brain behind it all. It is there in every little action; every sentence. And yet, my friends, it is not a stereotyped performance he gives. Far from it, for it is easy to see that, in a hundred nights, he would be different in a hundred ways. The humour is there, the brain is there, and it cannot be bound into limited paths.

George Robey's performance on Monday? It would require pages. Will anyone even forget the blushing bride? The plump satin-clad figure with the wedding ring? Never! It drove respected citizens into hysterics . . . .

Then the appearance of George in the clothes one always associates with him: the frock coat and the bowler hat. Story after story he reels off, and the audience rock and shriek and yell and sob with laughter.

Personality—It's a wonderful gift of the fairies.

And Rameses! One will remember him for ever. Rameses, King of Egypt. Long may you live, O King, to paralyse your subjects——with laughter!

"Bits and Pieces"—and Marie Blanche. Fair, tall, stately as a lily with a voice that charms with its sympathy, Marie found a straight path into everyone's hearts. We feel sure that nowhere could Mr. Robey have found a finer "aider and abetter." The charming pierrot in gold tissue and rose, sitting on the piano, the Spaniard of the cabaret, the haunting strains of "Rose of Seville," the member of the Force, and the cockney lady in the alley—they will remain with us as precious little cameos. My love and sincere admiration to you, layde faire.

"Bits and Pieces"—what a mosaic of life, of love, of laughter. What a gorgeous carpet of wonderful colours woven by the hand of Marie. Sapphire blue, vivid green, rose that sparkled and shone, deep blue of the sea, purple of the heather, the yellow that is gold. Alluring, entrancing!

And bordering the carpet with its two motifs, a galaxy of talent. Never has such team work been seen in Africa as that of the Hippodrome Eight; it was an education.

Then the Gypsy Quartette, headed by Robert Layton, a blending of voices that could not be bettered. The little surprise in the shape of the violin solo by Maestro Leonard, Babs Farren sparkling into the show every now and then with unfailing effect, the playing of Emilie Benfield, the work of Howard Templeton and Hubert Hudson, and the speciality dances of Revel and Lenard—what a perfect whole!

"Bits and Pieces." What more can one say of it and of the taste of Marie Blanche who designed and chose the colours and the gowns.

"Bits and Pieces," you have made a brilliant spot of colour in my life, a patch of laughter that will ever remain.

C.R.

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The blushing bride.

Who would have thought that orange blossom and tulle would sit so well upon the head of London's greatest comedian? All that we cannot see in the picture is the blush of this beautiful bride. George Robey, rigged out in all the trappings of a bride is a pleasant and most mirthful sight. Here you only see her—I mean his—head and shoulders, but wait until you see the whole miracle of the wedding gown, with the white satin train that follows the bride everywhere like a writhing silver snake. It is no wonder that with such a train the bride occasionally trips. But she—I mean he—recovers herself (dash! I mean himself) so cleverly and gracefully, and with such comic care, that one is on tip-toe waiting for her—him—to trip again.

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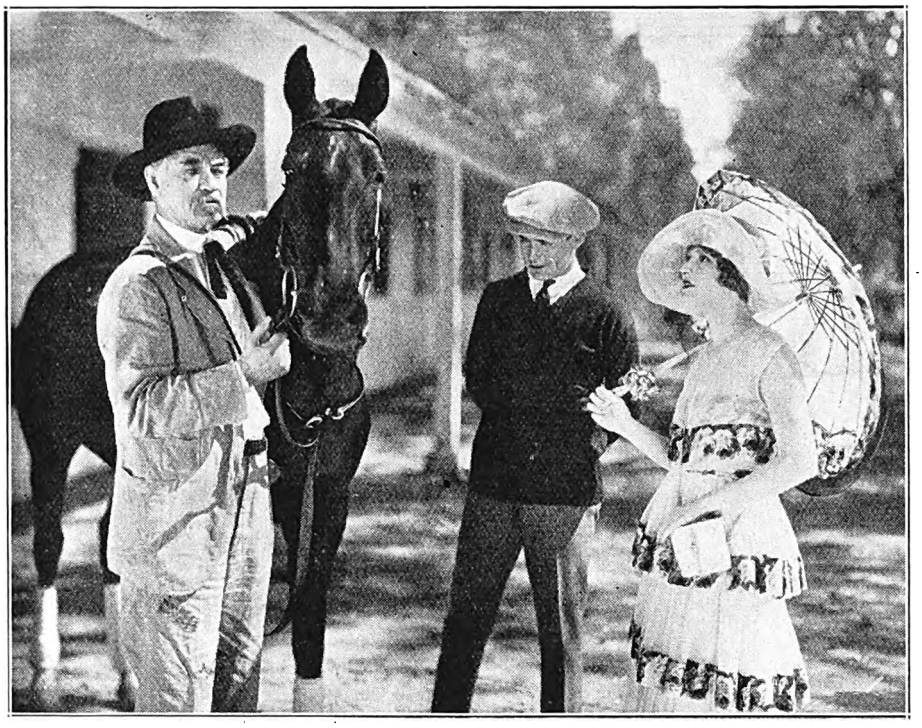

Can She Win?

At the Orpheum.

The week commencing July 4th two fine films are to be shown at this popular Johannesburg house. This is a scene from "The Dixie Handicap," to be shown on July 4th, 5th and 6th. If you turn to page 24 you will see what the other film is to be. Don't miss them, you'll love them both.

Two popular personalities touring The African Theatres, Ltd., circuit: Dolly Summers and Jimmy Taylor.

IF YOU WISH TO HAVE YOUR PHOTOGRAPH TAKEN, CALL ON OR PHONE "JANE PLOTZ."

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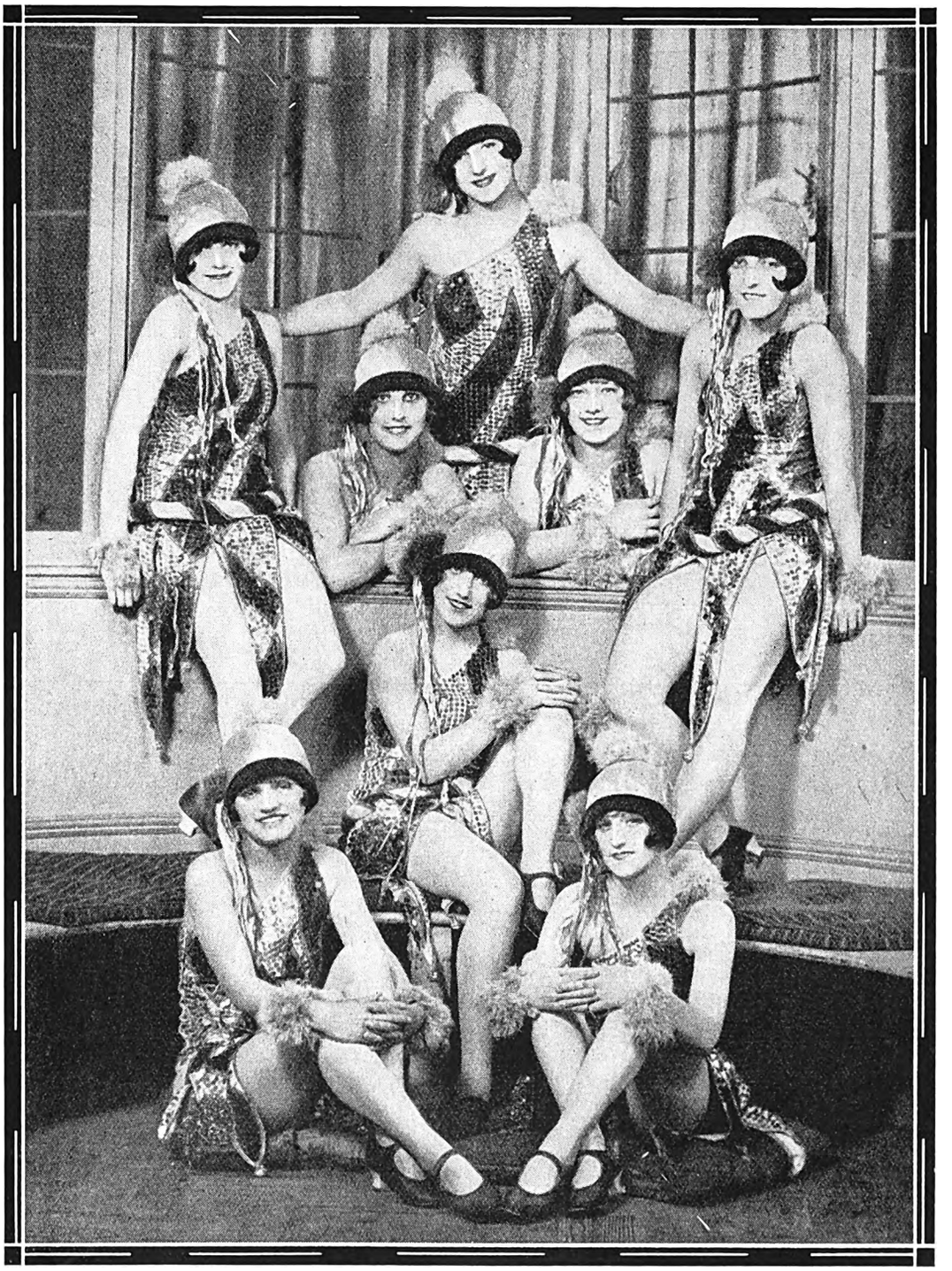

The Hippodrome Eight in "Bits and Pieces."

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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This is a very wonderful super-film to be shown at the Bijou, Johannesburg, on July 4th. The play you have, of course, seen.

Don'ts for Those in Love.

By GEORGE ROBEY.

DON'T imagine that every stabbing pain in the region of the chest proceeds from a broken heart. It is, as likely as not, due to a broken resolution. Why eat things that you know will disagree with you?

DON'T be afraid of showing your real feelings. It is better to come to some sort of understanding before marriage than to hurl flat irons at each other afterwards.

DON'T exhibit surprise when you meet your prospective "in-laws" for the first time. Say nothing unkind, but proceed to make arrangements for emigration. Australia has vast uninhabited areas.

DON'T be demonstrative in public. If, however, you are parting for any length of time—say for a couple of years—it is permissible for the gentleman to raise his hat after assisting the lady into her bus.

DON'T, if you are a gentleman, fail to open the door to your prospective mother-in-law when she is leaving the room. With practice this little duty will, in after years, become a positive pleasure.

DON'T remind your prospective mother-in-law that she was young herself once. Take it for granted that she is younger than her daughter. It is probably true, and it will please her either way.

DON'T ask him if you are the only girl he ever loved. There are men who cannot tell a lie.

DON'T be ungrammatical under stress of emotion. If the evening is too beautiful for words, leave it at that. Don't be tempted to exclaim, "This moon was made for you and I!" or "Nothing matters to we two as long as we love one another." Such things have been known to make a difference.

DON'T be careless in the use of his Christian name. Make up your mind what it is and abide by it. Should it be "Charlie" he may grow restive if repeatedly addressed as "Cecil." Even if you *have* been engaged before, there is no need to rub it in.

DON'T be jealous of her little dog. She is not nearly as devoted to the animal as she pretends to be when you are around. The chances are she is simply showing you how charmingly she can kiss.

DON'T ask if you may kiss her. If she is a nice girl she will never speak to you again. Kiss her and don't make such a fuss.

DON'T worry if you have forgotten her size in gloves. Buy $5\frac{3}{4}$'s and tell her you are afraid they will be too large. A little tact of this sort goes a long way, you know. And the sales lady will always change them.

DON'T propose to her unless you are quite sure you want to marry her. She may accept you.

DON'T refuse him when he proposes to you for the first time. This is no longer correct, as the modern man frequently takes "No" for an answer.

DON'T tell her you can never love another. A little healthy competition will do you no harm.

DON'T put down *all* you feel about each other in your letters. You will mean it at the time, but letters are worse than frocks, they tear so quickly.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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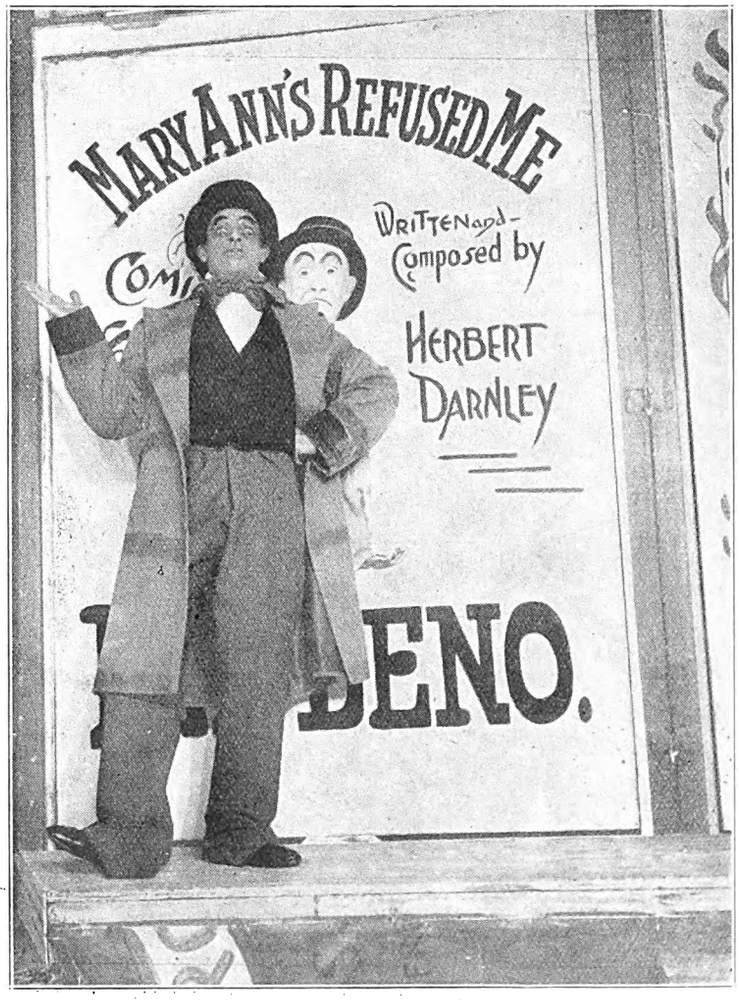

Dan Booker will be one of the principals in "Tip-Toes."

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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The Three Royces.

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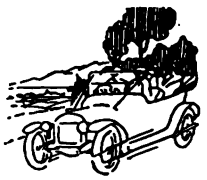
All the Year Round



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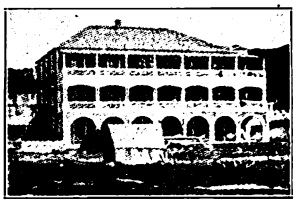

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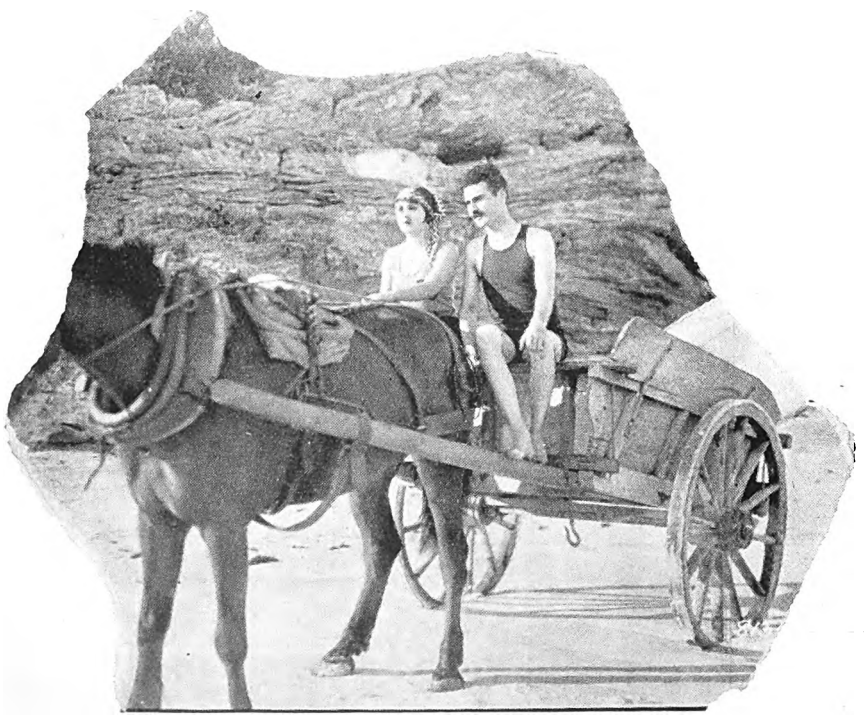

"Lovers in Quarantine" comes to Wolfram's Bioscope, Capetown, on June 7th, 8th and 9th.

The Three Royces.

Leslie Royce, the inaugurator of the act of the three Royces, which is being seen for the second time in South Africa very shortly, has won so many medals that if he were to hang them upon himself all at once his body would be invisible under the shower of glittering silver and gold. Perhaps his most previous possessions are the three medals he won as prizes when he entered, together with five thousand other competitors, the competition for the finest developed man in Great Britain. Three times he won this, and the other four thousand nine hundred and ninety-nine had to go away without medals. Not long ago, when he was playing in New York, he entered for the same championship there, but just before competition day he unfortunately strained his right bicep. All the most able doctors in New York and England said that he would never be able to use his arm again. But a certain doctor daringly attempted a new surgical experiment, and Leslie Royce's arm is as good as ever it was.

The three Royces were in South Africa, it may be remembered, in 1920. Since then they have been in America, Canada and all over the Continent.

RED DAISY TEA IS THE BEST—TRY IT.

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Paris Fashions.

Paris, May 30th.

Some Afternoon Frocks.

While the evening dress in Paris is of the experimental order and allows of every sort of vagary of cut and material, the afternoon one has always been a classic, and seems likely to remain so. If, indeed, the most characteristic dress were to be chosen among all the Paris models, it would almost certainly be found among the afternoon frocks. This statement sounds exaggerated after the overwhelming success of the sports dress. But even if the sports dress has to some extent imposed itself upon every other kind, including that worn for afternoons, it has not altered fundamentally that creation of rich and luxurious suggestion known as the afternoon frock.

To enumerate all the features of the afternoon frock this season would be very nearly impossible.

With Regard to Colour.

Much black and white is worn and still more pale grey. All the beiges, and bois de rose shades are requisitioned, and besides these there are the plain and patterned materials used together, and perhaps of all the most successful. This implies a great use of the lowered material, which is certainly on the increase. Very much of it has the black background which is always liked in Paris, and upon this there may be anything from huge pink roses to small vivid sprays of colouring. Red, Blue and white are very much liked because it is easy with them to give a cool, fresh appearance. Long dark blue coats are worn with China blue and white frocks, very often with fresh white fittings.

Red Coats are Seen with Red and White Flowered Frocks.

Again with cuffs, collars, shirt-fronts of fresh white. For the latter organdy muslin is often used, though it has the disadvantage of lasting fresh only too short a time. It is often edged with two or three narrow rows of the shades appearing in the flowered designs. For all-white fittings georgette is most liked. On dresses of the bright royal blues, palest pink is often used instead of white. Colouring, therefore, has never been more varied, and it is all the more interesting when coat and dress are connected by sharing some feature. A blue coat, for instance, may have very large pale pink revers, which prove to belong to a dress of pink mousseline worn with the coat. Flowered dresses with enormous monkish sleeves may be worn with a sleeveless dark blue coat, which looks as though it were made of the two materials.

With Regard to Cut the Coat-shape Holds its Own.

It is very much varied. It may be a long coat, belted all round or only in front. In this case it opens in a long line down the front, showing a contrasting under-dress. Sometimes it is a longish bolero, tied at the neck with long streaming ribbons, very often of black cire ribbon. The skirt is then made to correspond with the bolero, opening down the front and in its turn revealing an under-dress of contrasting colour. Coats are also made with yokes to give a wide-shouldered effect. This may be even carried into the sleeves, which have little shoulder-caps or epaulettes. This, of course, makes the hips look slimmer than they otherwise might. Where the coat-bodice is short, the yoke is often repeated on the hips. The habit of repeating features on skirt and bodice is on the increase. A black bodice that had large pink revers was echoed in the skirt, which, opening down the middle, also had pink revers down each side of the opening. Sometimes coat-shaped dresses are worn with coats. Very often they are worn without any or with a light sleeveless coat made of some thin material like ninon or georgette. The georgette coat is rather a feature this season among afternoon frocks, and while it has a certain amount of warmth, it is not too heavy to wear on a hot day, and it gives a very dressed appearance.

Another Feature is the Sleeve.

Sleeveless dresses continue to be worn, especially for tennis, and in certain materials such as taffetas. Perhaps a rule is that where the skirt is very fussy and frilly, short sleeves are worn. It is a rule, however, that is frequently broken. The other extreme is the big wide sleeve which hangs loose over the wrist. This is very like that of a monk. Sometimes, for convenience, it is gathered up at the wrist like a bishop's sleeve. Sometimes it is partly tied with ribbon, the greater part hanging loose below the wrist. The lower part may be closely pleated to give it spring, while the upper part remains plain. Very often it is in a patterned material and may be worn with a dress of the coat shape in plain silk. In between the two kinds of

This is not the Johannesburg "Venus"; we shall show you her photograph in our next issue.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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sleeve comes a little vest-sleeve which just covers the shoulder and two or three inches of the upper arm. This is a not unbecoming length, and where the arms are too thin or too fat it is more becoming than an entirely sleeveless effect.

Accessories to Dresses are Manifold.

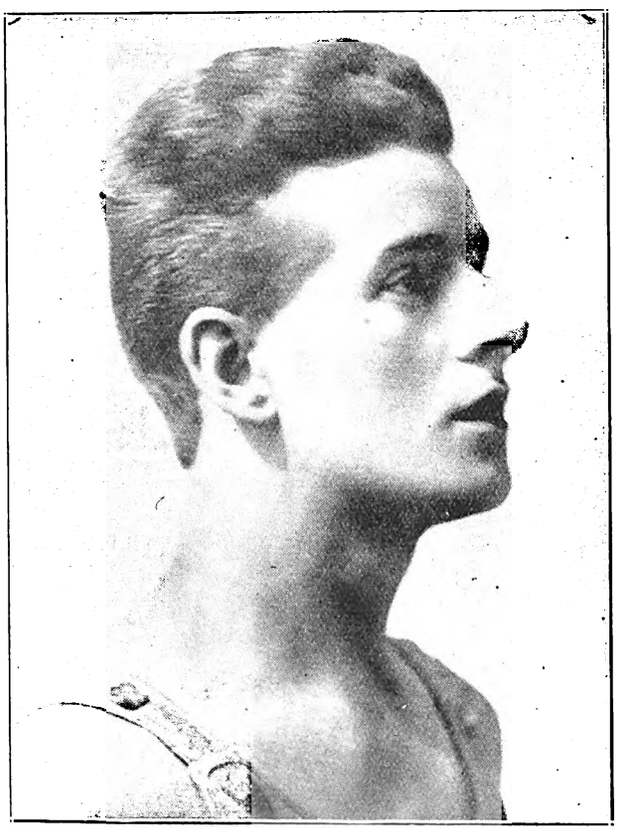
Girdles are elaborate and are often decorated with beads or embroidery and finished with a bow and long ends on one side. In lace dresses this is frequently the case, and very pretty race-frocks are made of lace or lace and georgette combined with swathed belts and a waterfall of pleated lace on one side. The habit of pleating lace enables it to be worn with considerably more fullness than has been the case for some time. All the beige and cream shades are used, and the belt may be finished off with a thick twisted roll of velvet in the same shade. This roll is sometimes repeated round the neck, and it gives the dress a good deal of character. Braces or their equivalent are another means of decorating a dress. Sometimes red braces made of velvet are used on a beige dress. On black dresses gold lace is used in strips down the sides to give the same effect. Sometimes even the buckles are copied, and these are generally in gold or silver.

Jewellery Plays a Great Part in Dress Decoration.

It is no longer isolated as formerly. A black dress may have no other trimming than heavy gold curb round the neck and wrists. Lockets have been revived. They are of immense size and, again, serve as sole trimming to a black dress. Enormous bracelets, some of them enamelled in colour, finished off the long fitting sleeves of dresses, and are the only touch of colour upon it. Scarves are everywhere, and they are very much varied. Plain black scarves with coloured ends are a good deal worn. Sometimes a black chiffon scarf is finished with a huge pink rose on each end. Little capes still hold their own, but they are made very severely, so that they give the effect rather of a bolero back than of a real cape. Snake-skin continues to be used for cuffs and collars, even on afternoon dresses. It is particularly liked with the black thin dresses, partly perhaps from a certain sense of incongruity which it provides. MURIEL HARRIS.

Bravo, Joe, Jnr.!

Oh, by the way, here is a piece of news that will interest you, and especially if you are keen on cricket. Joe O'Gorman, of the O'Gorman Brothers, who will be remembered as the son of the well-known comedian, Joe O'Gorman, senior, has made a dramatic and brilliant entry into county cricket. Although he has often played in the Surrey second eleven, it was not until the match Surrey *v.* Glamorgan, which commenced on Wednesday in mail week, writes our London Correspondent, at the London Oval, that he appeared in county cricket. In this match he performed excellently, scoring 31 and 20, both not out, received fine notices from the sporting writers for his variety of strokes, and was the inspiration of one of those funny cartoons by Tom Webster in the *Daily Mail*. He is now playing in the match Surrey *v.* Essex, at the Oval, and in Surrey's first innings scored 42 not out, this being the third consecutive innings in which his wicket had remained intact. Joe O'Gorman is an excellent comedian, as well as being a fine cricketer, and he will be seen with his brother in South Africa in the early part of next year.



Leoni

and Alys.

NEXT TIME BUY GOODYEAR TYRES

Queues.

By GEORGE ROBEY.

"Pantomimes," I said, "are going out simply because people have been pampered too much. Everything has been made so easy for them and the children that they don't appreciate what they see. The proper way to really enjoy a pantomime is to wait outside the pit or gallery and fight your way in, as I used to do."

My wife regarded me without enthusiasm.

"Are you suggesting, George," she observed, "that the children and I are to fight our way into the gallery in order to see the pantomime?"

"No, my dear," I responded, "not the gallery. Certainly not! For the children and you I suggest the pit. And there will be no question of fighting, as in my day," I continued. The queue has been instituted. All you have to do is to get there a couple of hours before the doors are opened, and in you go, appreciating everything because you have had to earn your enjoyment."

"It sounds delightful, dear," said my wife. "After two hours outside the pit, we shall certainly be in a condition to appreciate *anything*. But I notice, George," she added, with solicitude, "you talk about the children and me. Does that mean you are not thinking of going yourself? You are not going to share our enjoyment with us? Surely, surely you deserve to!"

"Certainly!" I replied. "I am coming in order to prove that what I have just said is correct."

"I am so glad, dear," she murmured. "I should have felt dreadfully selfish going without you."

"That reminds me," I said, "we must not be selfish. The servants have not had a treat for a long time, and this will be an excellent opportunity. What do you say to including Cook, Perkins and Tweeny in our theatre-party?"

"Better and better!" exclaimed my wife. "By all means include Cook, Perkins and Tweeny!"

"That's right! That's the spirit!" I cried, highly pleased. "The more the merrier, eh?"

"Yes, George," she replied. "And we all know how merry Perkins, especially, *can* be!"

So it was settled. To avoid unnecessary attention, I decided to disguise myself with the aid of tortoise-shell spectacles and a short beard.

The day arrived, cold but fine. Everything was in our favour. After an early tea we set forth, a happy little party of twelve.

At least—when I say "happy," there was a slight coolness between myself and Perkins because I had been obliged, entirely in her own interests, to send her back to change her hat. As I pointed out to Perkins, the bird-of-paradise in that hat, though beautiful, would have obscured at least one-half of the stage from those behind her. Moreover, it would not have gone under the seat. It was not a hat suited to the pit of a theatre. Perkins had observed with one of her sniffs that she was not accustomed to pits but to upper circles, and relations between us had thereupon become strained.

But with the sole exception of Perkins, of Tweeny, who was suffering from a gathered finger, of my daughter Emma who had hurt her tongue, and of James, who complained that his boots were pinching him, we were a right merry party.

And we arrived there in splendid time. In fact, we were the first arrivals. Curiously enough, when we had waited half an hour we were still the only arrivals.

"It's very funny, George," observed my wife. "Are you quite sure this is the right door?"

To this question I made no direct reply. I merely remarked, very quietly, that I had been in the habit of frequenting this pit, man and boy, for twenty years.

"It's evident," I said. "that people nowadays don't come as early as they used to. It's a sign of the times: everybody afraid of a little discomfort. Everybody the same—pampered, blasé, decadent!"

A quarter of an hour later we were joined by a lady carrying a baby and a large string bag. I admit this person was of humble exterior. I confess the child was not, perhaps, as scrupulously clean as one more gently nurtured might have been. I grant that a somewhat unprepossessing odour emanated from parent as well as child. But I consider that my wife's indignation upon being requested to hold the infant for a moment while its owner did up her back hair was excessive. It set a very bad example to Cook, Perkins and Tweeny, moreover. Upon two further ladies of humble exterior with string bags appearing upon the scene, Cook, Perkins and Tweeny withdrew themselves so ostentatiously within themselves as to excite remark.

The three ladies not of our party proceeded to comment audibly upon our clothes, personal appearance and social status, with particular reference to Perkins. They alluded to Perkins as a stuck-up cat, and wished to know whether she thought she was the Queen of Sheba.

They hinted at even graver defects of character.

Perkins turned the colour of an imperfectly boiled beetroot, and demanded of me what further insults I was about to expose her to. Being unable to answer this conundrum, I remained silent.

An uncomfortable atmosphere might thus have been created had not the innocent, if carelessly-groomed, child taken a sudden fancy to me. It called me "Dad, dad," and offered me a well-sucked sugar-stick.

Under these circumstances it was really very tactless of Cook to complain that the infant's parent was standing on her foot and would not get off it. And it was even more tactless of Emma to express annoyance because portions of the sugar-stick were dropping down her neck.

Gradually our numbers increased.

I observed with surprise that the new-comers were all ladies and that every one of them carried a string bag. I also observed, with growing discomfort, that they appeared to resent our presence.

They referred to myself as "Lord Muck." This would not have mattered had they not also alluded to my wife as "Lady Muck."

They remarked that things were coming to a pretty pass when the likes of us took to snatching the food out of the mouths of widows and orphans. They inquired whether Lady Muck didn't get enough to eat at the Hotel Cissle, and they asked Cook whether she felt she could stretch a bit more before she burst.

All this, I grant, was painful. When my wife demanded, in a fierce aside, how much longer I intended to put up with these disgusting insults, because the smell alone was killing her, I made up my mind. I addressed our critics, politely but firmly. In a few telling phrases I informed them that I and my family had as much right as anybody to wait outside until the doors opened for the pantomime.

To my surprise, this speech seemed greatly to tickle the ladies. There was a good deal of laughter and cries of "Pantermime! That's good! Pantermime, 'e calls it!" And the mother of my infant friend observed, "Well, p'r'aps you're right! There will be a pantermime when they begins dealin' it out at nine erclock!"

"Nine o'clock!" I exclaimed. "Why, I thought the doors opened at six-thirty!"

Once more my observation was greeted with shrieks of laughter.

"Why, they don't *shut* till nine!" cried one of the ladies.

What did it all mean? Completely mystified, I glanced round at my wife. She was engaged in conversation with two of her critics, who appeared delighted. Evidently they were imparting information which they knew to be unwelcome.

My wife turned suddenly upon me. There was a strange expression upon her face. "George," she said in a terrible voice, "do you know outside what door we have been waiting for a whole hour?"

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"Outside the pit entrance, of course," I faltered.

"We have been waiting, George," she said, "outside the back entrance to Messrs. Herring & Plaice's Fish Stores—waiting for the pieces thrown out when the day's business is done."

As I pointed out to my wife, these little contretemps will occur. We had merely waited for an hour outside the back entrance of Messrs. Herring & Plaice's Fish Stores instead of outside the pit entrance to the pantomime. We had found out our mistake. Very well, then, the mistake could be rectified. There was no truth in my wife's assertion that our whole evening was now spoilt.

"There is still an hour before the doors open," I said. "I know this pit. It is a large pit. There will be plenty of room. Come, let us take our places in the queue."

George, Junior, who had hitherto been entirely silent, now made an observation.

"If we stay here, father," he remarked, "we can take our plaices too."

At this everybody within earshot burst out laughing.

"The observation is unintelligible to me," I replied, "Explain yourself, my boy."

He means plaices, George," my wife interposed. "Places spelt with an 'i.'"

"How do you mean, places spelt with an 'i'?" I demanded. "Places spelt with an 'i' would be plices, which is sheer nonsence."

"P-l-a-i-c-e-s, plaices," said George, Junior. "I meant it as a little joke, father."

"A little joke!" I exclaimed, extremely put out. "A feeble, inane and idiotic pun. If that is your idea of humour, my son, the sooner you cease trying to be funny the better for everybody."

I turned to my wife, who, I had been annoyed to observe, had joined in the meaningless laughter at George, Junior's sally.

"I am astonished at your encouraging the boy," I observed. "If you laugh like that every time he makes a silly joke, the habit will grow on him."

"George," said my wife, "if you had made that joke you would have expected us all to shriek with laughter."

"If I had made that joke!" I cried, justly roused. "Do you suggest that I am capable of perpetrating stupid, asinine, inane and altogether drivelling witticisms of that kind? Really, my dear, you don't seem to realise what you are saying."

"Very likely, George," responded my wife, in an exhausted tone. "I think I shall die if I don't sit down soon. Oh, dear, what an appalling queue!"

We had arrived at the pit entrance. The queue was, indeed, a lengthy one.

"We shall never get in, George," said my wife.

"Oh, yes, we shall," I retorted. I know the capacity of this pit. Fall in, two and two.

At this point Cook announced that she was dropping.

I asked her, wittily, whether she meant she was dripping.

No one laughed, and my wife remarked vaguely, "There, you see, George!"

I said something sarcastic about my family's level of intelligence and hired two small stools for my wife and Cook, who explained that she was suffering "something crool" with her feet.

Shortly after this, a gentleman with a banjo arrived and assured us that yes, we had no bananas.

Unfortunately Cook took the line, "We've onions like bunions," as directed at her, and, arising with difficulty from her stool, informed us that she was going home. It took us some time to persuade her not to spoil the harmony of the evening, but she finally consented to remain.

The singer's place was taken by an artist who expressed his intention of giving an exhibition of paper-tearing.

In a speech of some length and great clarity of thought, if not of grammar, he described the extraordinary difficulty of the feat he was about to perform; and he went on to state that he was willing to bet the Prime Minister of England a level thousand that he (the Prime Minister) would not be able to do what he (the speaker) was going to do. Upon the Prime Minister failing to come forward to take up this challenge, the artist apologised for the paper, but added that it was quite good enough for his purpose, which was to tear out, whilst blindfolded, an exact representation of that celebrated comedian, George Robey.

With a justifiable exclamation, I started towards the speaker. My wife held me back.

"George, what are you going to do?" she whispered.

"I am going to knock that man's head off his shoulders," I informed her. "This is a deliberate, personal and studied insult to me!"

"He may not have meant it like that," said my wife, "and if you make a scene it may lead to complications. Remember, you're disguised, George. Besides, you'll lose your place if you fall out."

There was reason in what she said. I, therefore, remained calm even when this person, after breathing hard for some time, produced a repulsive version of myself and, with shameless effrontery, described it as a speaking likeness.

I also restrained a natural impulse to box the ears of Tweeny, who shouted "Hear! Hear!" and applauded furiously; and to inflict more drastic chastisement upon the egregious Perkins, who ostentatiously dropped a shilling into the man's cap, remarking she had never seen anything to beat it in her life.

No sooner had this fellow departed, than another succeeded him.

The new-comer explained that he would give us a few imitations of well-known actors. His first, he said, would be that celebrated comedian, Mr. George Robey.

Before proceeding, he would like to mention that this particular imitation was so life-like that it became the subject of a five-pound bet between two gentlemen in a queue last week. One gentleman, who had known George Robey for years, swore that it was George himself, doing it for a wager. The other gentleman, while admitting that the performance was marvellous, declared that his old friend George would never do such a thing. The first gentleman had stepped out of his place in the queue and put the question to him point-blank. Upon his answering in the negative, the gentleman had observed "Take that!" suiting the action to the word.

"And that, ladies and gentlemen," the artist went on, is what caused the slight discoloration of my left optic, though nevertheless being the most striking testimonial to the life-like nature of my performance."

I listened to the life-like imitation of myself for some moments.

"Am I like that?" I asked grimly. The question was addressed to my wife. But it was George, Junior, who answered it.

"He makes me laugh, father," he whispered. He's not a bit like you."

Making a mental note to ask George, Junior, later on exactly what he meant by this reply, I became aware that a commissionaire was addressing the queue. Indicating the spot where my wife and Cook were seated at the head of our little party, the commissionaire announced that he had been sent by the management to warn all those starting from that point that there was not the slightest chance of their obtaining seats or standing room inside.

"What!" I exclaimed. "Nonsense! Why, I know this pit of old, and it'll hold twice as many people as there are here!"

"That's right, sir," replied the commissionaire, with a pleasant smile, "but, you see, the people who've booked their seats don't turn up till after the doors are open."

(*Continued on page 30*).

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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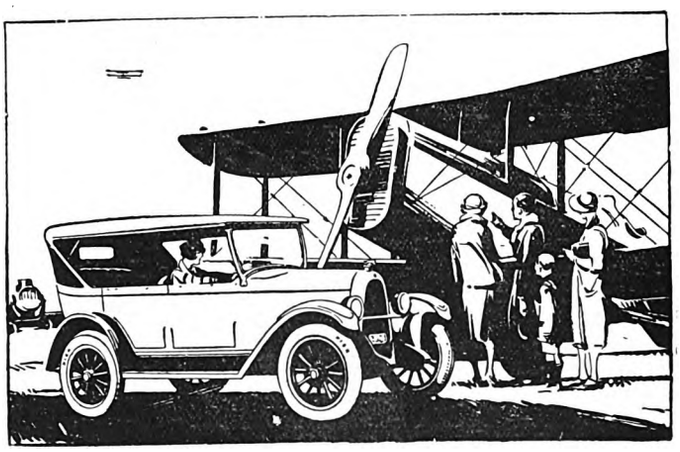

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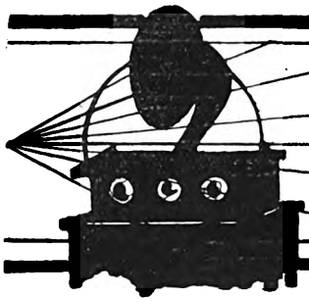

WIRELESS NEWS.

"The Boon Companion."

"To every man his own particular desire," the French say, with their invariable acumen. We all nurse a dream of some kind, and perhaps the dream most common to both men and women is that of the "boon companion." We have, perhaps, moments of loneliness or moments of mental and bodily fatigue when there is only one person whom we could really bear to have with us—that same boon companion. He must speak when required and sit silent if necessary. His voice must be soothing and harmonious, and when we are rested, a joke or two will open the windows of our mind to the fresh breeze of laughter and dispel the fumes of tired and turgid thought. He does not need us to wait on him—offer him the cigarettes—rouse ourselves to entertain him, nor does he obtrude his personal grievances on our already over-wrought mind, argue vociferously or put the world to right.

"Is there such a friend?" you ask. There is, and he is waiting to lend you his best and most unwearying service; waiting to enliven and refresh those hours of relaxation when the day's work is finished, satisfactorily or otherwise, and, with no definitely pressing engagement ahead of you, those hours of leisure are liable to slip too easily and unrefreshingly away. He is small and unassuming and silent when required. He needs very little inducement to bring forward all his arts to entertain you, and should this art fail to appeal to the particular need of the moment, it needs but a slight signal to stop his cheerful flow and leave him once more silent, and, best of all, unoffended. Indeed, so pleasant and subservient is he that he will even carry on, babbling happily beside you, while you read or write or occupy yourself with whatever hobby is yours at the moment. He shares your home all day, but you scarcely notice his presence until you or your friends have need of him, and yet his familiar appearance is quite welcome on your return, particularly should you happen to live alone.

"Who is this friend?" Why, you have known him for years! He is "JB"—housed for you in your own neat wireless set, which is perhaps all the more a cherished possession because you have constructed it yourself and put into it that care and patience that adds so much more than its intrinsic value to any of our toys. You have an evening at home, and a good dinner has brought the mellow, post-prandial feeling that looks for the most enjoyable occupation with the least possible effort involved. The chair by the fire or on the stoep is more inviting than exercise. The night may be one of Africa's best and your surroundings all that could be desired, but the music which it is not within your power to reproduce—or the feeding of your mind with a quite new train of thought as expressed by someone best qualified to announce it—or even, perhaps, the quips of the latest and most popular comedian would add just that touch of stimulus that puts the bite in the cock-tail. There they are, ready for you. Just press the button at your side, if you have been so ingenious as to do the necessary wiring to produce this simple effect, or put on the headphones, if you do not wish to thrust yourself upon your neighbour's notice, and Aladdin himself never commanded a more obedient or magical genie. His famous carpet will carry you a thousand miles in a second of time, or even several thousand across the ocean when Nature is in one of her softer moods, and travel, music, adventure, literature and all the most Epicurean of mental food are yours without the slightest effort of will.

Treat this friend of yours kindly. He is doing his best, and Circumstance, who is the master of us all, is sometimes his enemy. But for all that, he is very optimistic and grateful for the many sincere messages of friendship and congratulation which it has been his pleasure to receive.

African Broadcasting Company, Limited, Johannesburg.

Announcer	**Mr. Lago Clifford.**
Musical Director	**Mr. J. Schulman.**

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, 4th JULY, 1927.

Time Signal: Broadcast at 1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday.

12.30—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. Monday, Tuesday, Wednesday, Saturday: Children's Session (arranged by **Aunt Carrie**).

5.0 p.m. Thursday and Friday: Children's Session (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday· Market, Stock, Share and Grain Reports (in English and Afrikaans). **On Wednesdays,** Weekly Advice Leaflet (issued by Department of Agriculture) is broadcast in English and Afrikaans.

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6.30 p.m. daily, except Sunday: Close down.

7.0—8.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

9.0 p.m. daily, except Saturday and Sunday, **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

MONDAY, 4th JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Fortnightly Talk (No. 2) On Hygiene, by **Dr. A. J. Milne,** Medical Officer of Health, Johannesburg.
3. **Orpheum Orchestra,** relayed from Orpheum Theatre.
4. Bass:
   (a) "Bois Epais" ... ... Lully.
   (b) "Requiem" ... ... Sidney Homer.
   (c) "Invictus" ... ... Bruno Hahn.
   Mr. Leslie Buckingham.
5. **Bijou Orchestra,** relayed from Bijou Theatre.
6. **Robinson and Macken,** in an Irish Song Scena, relayed from Empire Theatre.
7. **Bijou Orchestra,** relayed from Bijou Theatre.
8. **St. Dennis Sisters,** Vocal and Dancing, relayed from Empire Theatre.
9. Bass:
   (a) "The Floral Dance" ... ... Katie Moss.
   (b) "Friendships" ... ... H. Lohr.
   Mr. Leslie Buckingham.
10. **Orpheum Orchestra,** relayed from Orpheum Theatre.
11. **The Cameos,** relayed from St. James' Restaurant.
12. **Bijou Orchestra,** relayed from Bijou Theatre.
13. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

TUESDAY, 5th JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. A Literary Gossip: "The Compleat Angler—Its Authors and Their Friends," by **Mr. Marcus Beresford.**
3. **Orpheum Orchestra,** relayed from Orpheum Theatre.
4. Mezzo:
   (a) "The Call of the Road," Frederick Drummond.
   (b) "Fallen Roses" ... ... Arthur F. Tait.
   (c) "The Birth of Morn" ... ... Franco Leoni.
   Miss José Dickson.
5. **Bijou Orchestra,** relayed from Bijou Theatre.
6. **Pierce and Rosslyn,** Instrumental and Vocal, relayed from Empire Theatre.
7. Item by **Mr. Lago Clifford.**
8. Mezzo:
   (a) "Break O Sea" ... ... Hubert Brown.
   (b) "My Ship" ... ... Teresa Del Riego.
   Miss José Dickson.
9. **Bijou Orchestra,** relayed from Bijou Theatre.
10. **The Carltons,** Vocal and Instrumentalists, relayed from Empire Theatre.
11. **Orpheum Orchestra,** relayed from Orpheum Theatre.
12. **The Cameos,** relayed from St. James' Restaurant.
13. **The Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

WEDNESDAY, 6th JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "Experiences of a Prisoner-of-War in Germany" (No. 2), by **Captain Walter Wells.**
3. **Orpheum Orchestra,** relayed from Orpheum Theatre.
4. Tenor:
   (a) "Passing By" ... ... Purcell.
   (b) "Mary of Argyle" ... ... Nelson.
   Mr. T. Smillie.
5. **Orpheum Orchestra,** relayed from Orpheum Theatre.
6. **St. Dennis Sisters,** Vocal and Dancing, relayed from Empire Theatre.
7. **Bijou Orchestra,** relayed from Bijou Theatre.
8. Mezzo:
   (a) "Sigh No More" ... ... Aitken.
   (b) "Spring Sorrow" ... ... Ireland.
   (c) "Now Sleeps the Crimson Petal" ... Quilter.
   Mr. T. Smillie.
9. **Desi Desiderati,** Italian Nightingale, relayed from Orpheum Theatre.
10. **Bijou Orchestra,** relayed from Bijou Theatre.
11. **The Cameos,** relayed from St. James' Restaurant.
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, 7th JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Effect of Music upon Animals," by **Professor P. R. Kirby, M.A., F.R.C.M.**
3. **Orpheum Orchestra,** relayed from Orpheum Theatre.
4. Contralto:
   (a) "The Greatest Wish in the World," Del Riego
   (b) "Love's Old Sweet Song" ... ... Molloy.
   Miss Meg O'Callaghan.
5. **Orpheum Orchestra,** relayed from Orpheum Theatre.
6. Afrikaans Recitations, by **Mr. I. J. van der Walt.**
7. **Pierce and Rosslyn,** Instrumental and Vocal, relayed from Empire Theatre.
8. Contralto:
   (a) "You Forgot to Remember" ... Irving Berlin.
   (b) "Salaam" ... ... Agnes Mary Lang.
   Miss Meg O'Callaghan.
9. **Bijou Orchestra,** relayed from Bijou Theatre.

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10. **The Carltons,** Vocal and Instrumental, relayed from Empire Theatre.
11. **Bijou Orchestra,** relayed from Bijou Theatre.
12. **The Cameos,** relayed from St. James' Restaurant.
13. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

FRIDAY, 8th JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. **Tenor:**

Mr. Leslie McCallum.

3. **Orpheum Orchestra,** relayed from Orpheum Theatre.
4. Play by **"JB" Studio Dramatic Company.**
5. **Bijou Orchestra,** relayed from Bijou Theatre.
6. **Robinson and Macken,** in an Irish Song Scena, relayed from Empire Theatre.
7. Tenor:

Mr. Leslie McCallum.

8. **Bijou Orchestra,** relayed from Bijou Theatre.
9. **The Cameos,** relayed from St. James' Restaurant.
10. **Orpheum Orchestra,** relayed from Orpheum Theatre.
11. **Desi Desiderati,** Italian Nightingale, relayed from Orpheum Theatre.
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, 9th JULY, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. 8.30 p.m. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, 10th JULY, 1927.

First Session.

7.30 p.m.—Relay of Service from **Christ Church,** Church of England (Evangelical), Hillbrow.

Second Session.

8.45 p.m. (approx.)—Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

The African Broadcasting Company, Limited, Capetown.

Inside the Studio.

Cecilia Wessels not a Broadcast Enthusiast.

When Cecilia Wessels bursts into the solemnity of the blue studio with a sheaf of press notices and a smile, which says "Just a few . . . . snatched them up at the last moment . . . hope they'll do," you realise if there is one place she was born to grace it is the operatic stage. It is bracing to find the press notices think so too. *The London Musical Courier* writes: "That she is destined to become an operatic star is shown in her impersonation of rôles in 'Carmen,' 'Travatore' and 'Tannhauser' at the Old Vic. In these she showed outstanding histrionic as well as vocal talent." It must have been a proud moment for her when Sir Henry Wood dropped his bâton at the finish of her Meyerbeer's "Ah Mon Fils" and exclaimed: "Bravo" "I think you will agree," she says, quite delightfully in love with her success and her talent, "that to be called on to sing five songs at the Queen's Hall is no mean achievement.

Cecilia Wessels.

I think it is just that perfect frankness of hers which imparts to all Cecilia Wessels' work an intense sincerety. If she likes a thing, she tells you so. If it does not please her, she also lets you know, and, most emphatically, she does not like broadcasting. "It is all right for the country," she concedes, "but what good does it do an artist to sing her soul out to a half-empty hall? The

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listener loses the inspiration of her presence and the hundred and one inflections of gesture and glance which make or mar a dramatic interpretation."

However, be that as it may, we are to have the pleasure of hearing her lovely voice on the air on Wednesday, July 6th. May it be her own privilege to prove her theories wrong.

An Indigenous Plant.

"Gramradio," we may say, is indigenous to the Capetown studio. As Mr. Caprara will tell you, sheer necessity drove the studio and engineering staffs to it. It was ever the mother of invention, but never more so than in the search for novelty which is the programme maker's own particular bête nois.

It all happened in the early days. Lack of funds, lack of first-class musical comedy artists with orchestra complete, made them realise the possibilities of the latest recordings. But though the spirit was willing, the machine was weak, so they set to and brought into being a new type of apparatus adaptable to the requirements of the "Gramradio."

Since then many a rollicking hour of fun has been rattled off the new machine and deceived—quite innocently—listeners into thinking that we had imported special choruses and orchestras for certain of the more daring stunts.

The Latest.

The latest mechanical fantasy is to be the "Can-Tin Concert Party," a sly poke at the Sergeant's famous retort in the popular "Disorderly Room" comedy—"Put him in the Canteen Choir."

I am not permitted to say more than that. It will be well worth your while to prepare your cat's whisker for Monday, July 4th.

A German Singer.

Our curiosity may be pardoned when we welcome Madame Margit Schatz to the studio. She will understand that it is only our excitement at the pleasure of listening to a Continental singer of such experience as herself. Her first engagement came to her when she was only twenty, and this led to further engagements at the "Grosse Volke Oper," in Berlin, Nuremberg and Frankfort. On July 4th she will sing from the studio.

For Lovers of Classical Music.

When the Capetown Orchestra went on tour last year, the Symphony lovers were much cast down by the thought of no more Thursday concerts. But great was their astonishment and joy when they found these continuing as single-mindedly as ever they did before. Anxious 'phone enquiries asked "What orchestra was it?" The more energetic faced the three flights of cocoanut matting to find out for themselves. They could not believe that the inoffensive gramaphone had done it all; but it had. Anything from Vaughan Williams' "Planets" to the "Unfinished" it tackled, and tackled so well that it had to be pressed into service this year when the orchestra take their annual holiday. But this time, with the further development of the gramaphone transmitter, the changing of the records will be inaudible. The engineers suggest that those of you who do not care for "high-brow" music should find amusement in trying to spot where one record ends and the other begins. Anyhow, the first programme will be presented on Thursday, July 7th.

GLADYS DICKSON.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, 4th JULY, 1927.

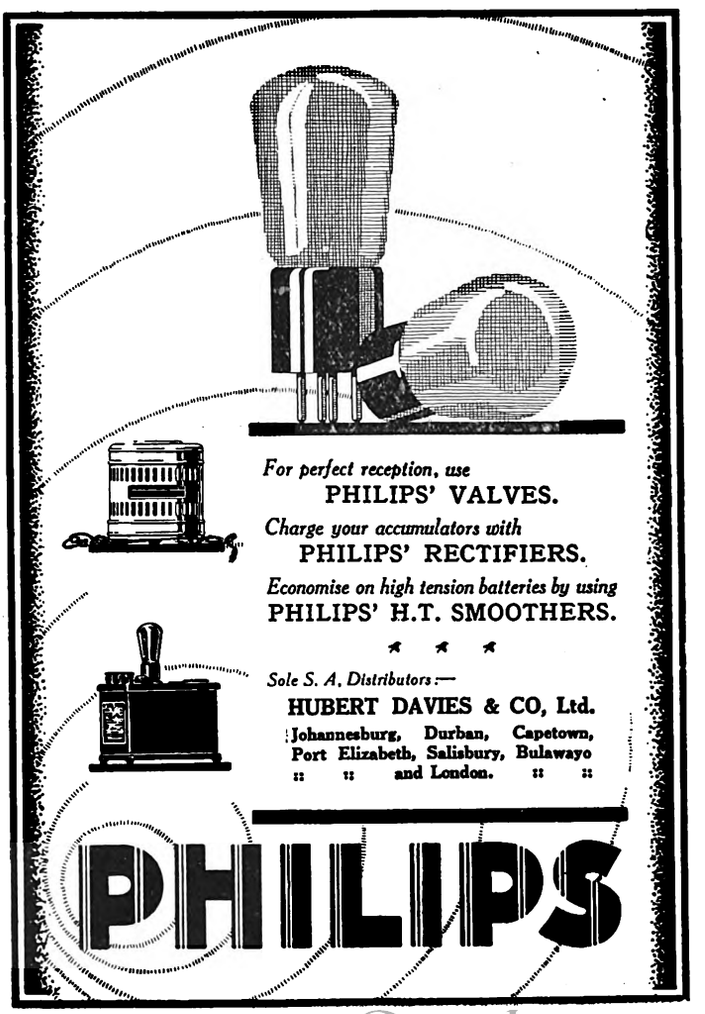
LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
"Columbia" Records.

1.20 **Lunch-Hour Concert by Capetown Orchestra** (relayed from City Hall).

1.45 Close down.



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AFTERNOON SESSION.

4.30 **Records.**

5.2 **Special Hour of Music:**
(a) Quartet in F. Major ... ... Beethoven.
Birthday Greetings:
(b) Parsifal Music ... ... Wagner.
" Columbia " Recording.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

MISCELLANEOUS PROGRAMME.

8.5 **Overture:**
" The Barber of Seville " ... ... Rossini.
" Hungarian Rhapsody No. 2 " ... ... Liszt.
" The Can-Tin Concert Party."
(A " Gramradio " Production.)

9.0 **News Service** (English).

9.5 **Song Recital, Margit Schatz.**
In addition, the Alhambra Orchestra and suitable items from the Tivoli Vaudeville Programme will be relayed. (Details will be announced.)
News Service (Afrikaans) at end of Concert.

TUESDAY, 5th JULY, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist: **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Agtermiddag Ontwerpe.**

5.20 **Kinderuur.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Orchestral Items by The Augmented Waldorf Orchestra.** Leader, **F. Ferramosca:**
March: " Entry of the Gladiators " ... ... Fucik.
" Ballet Music to ' Faust ' " ... ... Gounod.
Songs: **Miss Constance Bensimon.**
Banjo Solo: **Bert King.**
Serenade Italien ... ... Sibeks.
'Cello Solo: **George Gergely.**
Overture: " Italians in Algiers " ... ... Rossini.
Songs: **Jack Levy.**

9.0 **News Service** (English).

9.5 (a) " Let's all go to Jericho."
(b) Waltz: " Desert Song."
Song: **Miss Constance Bensimon.**
Selection: " Rose Marie " ... ... Friml.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music,** relayed from Waldorf.

10.30 Close down.

WEDNESDAY, 6th JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of *Cape Times*).

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** Travel Talk.

5.20 **Teens:** An Animal Talk, by **Mr. Perkins.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Orchestral Items by Alhambra Orchestra.**
Song Recital: **Cecilia Wessels.**
Humour, by **Harry C. Thorn.**
Songs: **H. R. Lander.**
" The Game of Hockey." Talk by **Mr. L. Koe,** Secretary, S.A. Hockey Union.
Relay from Tivoli.

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

THURSDAY, 7th JULY, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** An Essay.

5.20 **Children's Hour:** More Pleasant Stories, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

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8.5 **Classical Concert:**
*Overture: "Coriolon" ... ... Beethoven.
*Symphonic Poem L'Apprenti Sarcier ... ... Dukas.
*Concerto for 'Cello and Orchestra ... ... St. Saens.
Solo 'Cello: **W. H. Squire.**

9.0 **News Service** (English).

9.10 ***Ninth Symphony (choral)** ... ... Beethoven.
Soloists: Miriam Luitte, Muriel Brunskill, Hubert Eisdell and Harold Williams.
News Service (Afrikaans) at end of Programme.

*"Columbia" Records demonstrating inaudible record changing.

FRIDAY, 8th JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Short Story:** Galsworthy, read by **Gladys Dickson.**

5.15 **Children's Hour:** The Voice Thro' Space, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

When possible, **Tivoli** will be relayed during the evening.

SATURDAY, 9th JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of *Cape Times*).
Musical Items.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family at Home.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Concert,** organised by the Cape Jewish Guild. (Relay from City Hall.) **The Guild Orchestra.** Conductor, **Mr. G. Tobias.** Supported by Miss Cecile de Banke, Miss Joyce Kadish, Miss Eileen Ryan, Signor Paganelli and Mr. Ralph Koorland.

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.5 (approx.) **Relay from Fletcher and Cartwrights.**

10.30 Close down.

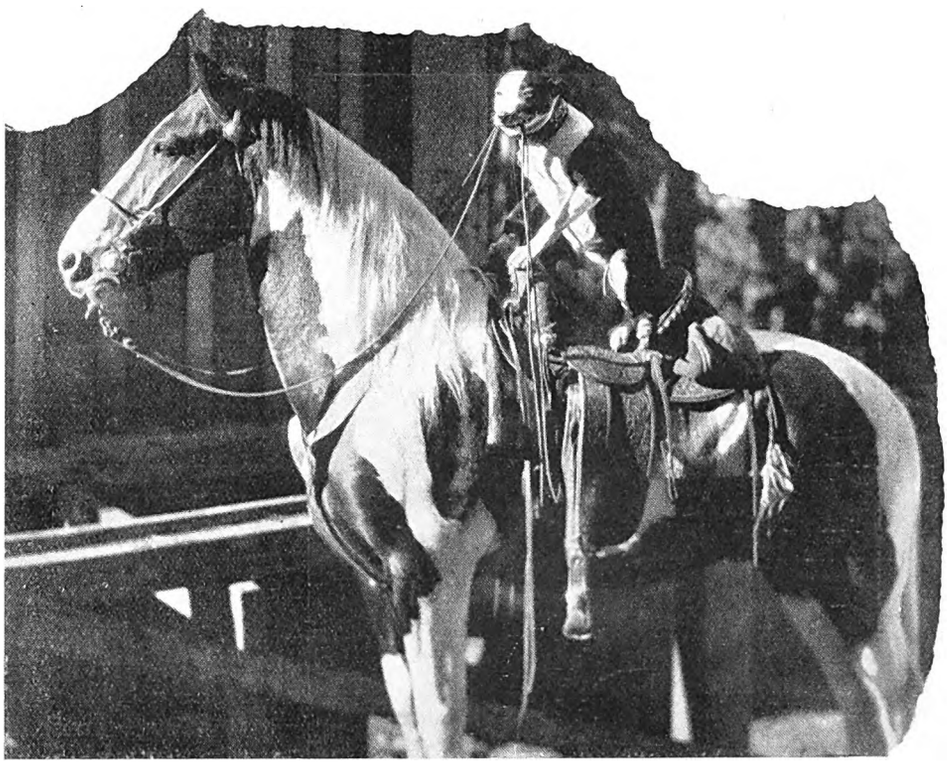
SUNDAY, 10th JULY, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 Die diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat.

8.30 **Musical Programme,** by **Waldorf Orchestra.** Leader, **F. Ferramosca.**



Two Actors in "The Blind Trail" at Wolfram's Bioscope, Capetown on July 4th, 5th and 6th.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Frank Bertram, of the Arthur Bourchier Co.
[Photo: Jane Plotz.

Karin Evans.

Johannesburg Girl's Romantic Stage Career in Germany.

Karin Evans, a native of Johannesburg, and afterwards residing at Llangollen, Britain, has been chosen to play the leading part, "Nathilde Enterlein," in a new German comedy, "Die Schule von Uznach," by Carl Sternheim, says our correspondent. Her success has been so great in this new play that thousands of the public are flocking to the Koniggratzerstrasse Theatre each night, and she is receiving the unanimous praise of the critics and the German press. In consequence of this great success, she has been engaged by a German film company to take the part of the heroine in the new film version of Felix Hollaender's latest novel. This young Johannesburg actress, who is only nineteen years of age, started her romantic career by winning a stage scholarship in Austria, whilst on holiday there. After her stage training she took various minor parts in German plays, "Die Schule von Uznach" being her first sensational success. Miss Evans received her education at Llangollen County School, Penrith Grammar School and Montessori School, Liverpool, England.

A scene from "Woman Handled" to be shown at the Orpheum, Johannesburg, on July 7th, 8th and 9th.

Doug. Fairbanks and Mary Pickford are reported to be planning to go to Africa with the Martin Johnsons on their next jungle trip. Doug. says all shooting will be done with cameras.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Sinclaris and Dalva.

Perhaps the most thrilling thing in an act full of excellencies is Sinclaris and Dalva's presentation of a Chinese Opium dance. It is remarkably well danced and acted by these two clever people, who both realise that, in order to tell a story by means of dancing steps, the dancer must have a complete knowledge of dramatic pantomime.

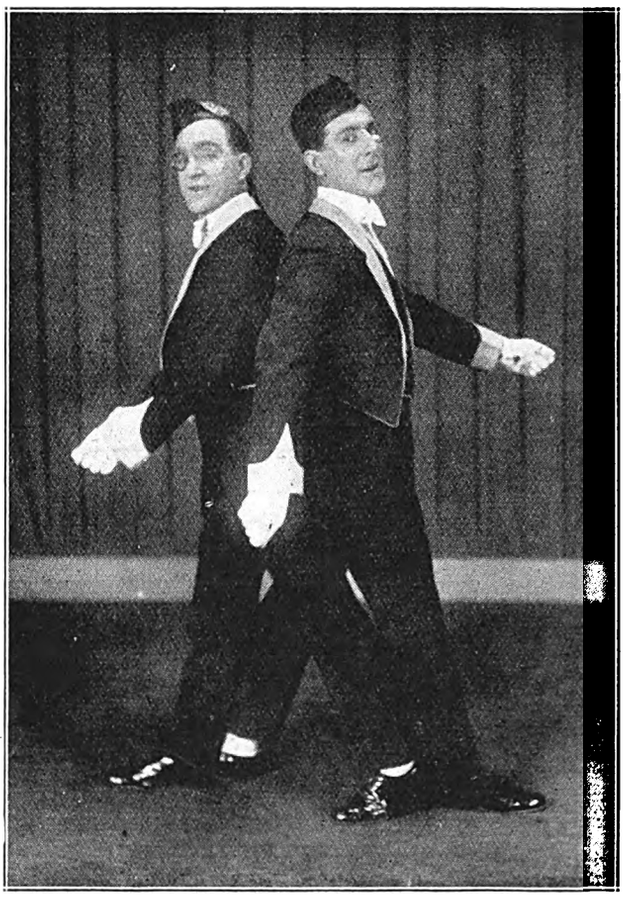
Another excellent thing in this excellent act is the dancing of Miss Sinclaris up and down a staircase. The steps in this dance are all Russian, and she confided to me that it is one of the most difficult things she does. Russian dancing is hard enough under ordinary circumstances, but to perform it on a staircase needs a dancer of more than ordinary ability.

In addition to being good dancers, Sinclaris and Dalva are both possessed of fine singing voices. They have made a big name for themselves in England by their musical-comedy work, when Kitty Sinclaris was soubrette and Harry Dalva a most mirth-compelling comedian. They are at the Empire, Johannesburg.

Nan, the Irish colleen, who is creating a great hit at the Empire.

At the Alhambra, Capetown.

"Partners Again" will be shown on July 4th with the famous Potash and Perlmutter.



Two Jaunty Boys—Rich and Galvin.

FOR A PHOTOGRAPH, SEE JANE PLOTZ.

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The Kennedy Sisters.

Rayson Cousins, of the Percy Hutchison Company.
[*Photo: Jane Plotz.*

One of the Carltons.

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Majorie Fulton, to appear in "Tip Toes."

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May 30th.

This has been a notable theatrical week in London. You will hardly believe me when I tell you that we have had nine first nights since it began, seven of which chose the same date for their first performance. Probably the most interesting of the seven was the production of "The Garden of Eden" at the Lyric Theatre. The Eve of the production was the well-known Tallulah Bankhead. The play was a howling success in both senses of the word, according to the gallery. The beloved Tallulah had to come before the curtain several times before they would allow her to disperse. Most plays that have an undressing scene are popular with London audiences, and as this new production has two scenes in which the heroine strips off her out-door clothes, it should prove doubly popular.

The second new production was "The Combined Maze" at the Royalty, in which Jean Forbes-Robertson achieved another success; Violet Vanbrugh appeared at the "Q" Theatre in "The Duchess Decides"; the new edition of "Blackbirds" was presented at the Strand; the "Italian Marionettes" returned to the New Scala; and Nazivoma caused a stir at the Coliseum by reappearing after twenty years, in a dramatic sketch called "A Woman of the Earth." In addition to this, the Palladium, after having coquetted for some time with a revue called "The Apache," reverted to variety, its opening programme including such well-known artists as Ella Retford, Jack Hylton and his band, Jack Smith, the whispering baritone, and Dolly and Billy. The latter, you will be interested to hear, are as clever and as charming as ever.

Nazimova was a marvel. She is so young-looking, so vivid, and as lithe as a leopard. An enthusiastic audience

Tallulah Bankhead, having stripped off her wedding gown in "The Garden of Eden," at the Lyric, accepts, attired in this unconventional costume, a proposal of marriage from a new suitor.

cheered and applauded for five minutes at the end of her sketch, and the little film star and actress was profoundly moved by her reception.

At last, after having been twice postponed, "White Birds" has been produced. I went to the first night, and was one of a very excited and almost hysterical audience. There were frantic cheers for José Collins when she first appeared, and Maurice Chevalier's act, in which he sang French songs, simply held up the performance. Maisie Gay was as amusing, and as clever, and as true to her name as ever. But best of all was the dancing. Truly the chorus were gifted with light fantastic toes—lighter and more fantastic toes than I have ever seen. Every time the chorus came on they were loudly applauded. Their dancing was a whirl of arms and legs, a never-ending maze of beautiful poses and quick changes.

I can prophesy that, after José Collins' appearance in a gorgeous Spanish gown with flounce upon flounce of silver ciré lace, fashion will have a distinct tendency towards the

Making it warm for you.

The hobby of the Rudy Furnace is making warm houses. No matter how bitter the weather, the Rudy sees to it that EVERY ROOM is warm, cosy and comfortable. Warm, CLEAN, moist air right through your home, for about the same amount of coal as you used last year to warm one or two rooms—that's what the Rudy Pipeless Furnace will deliver, winter after winter. It absolutely banishes foul air and guarantees fuel economy.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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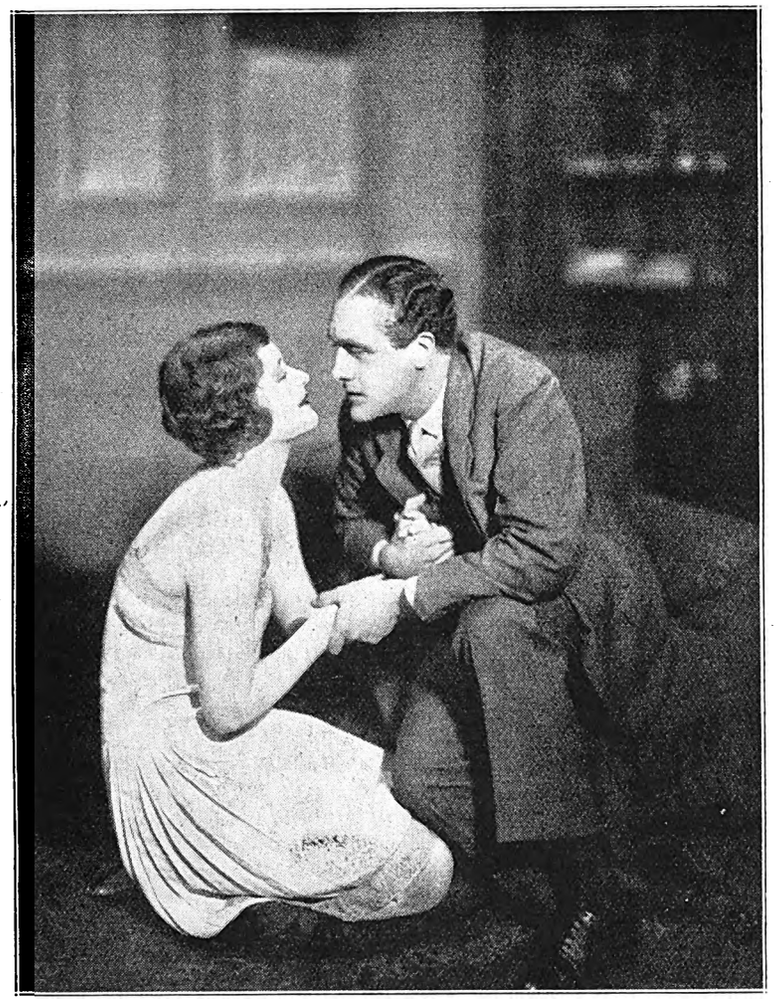

Owen Nares is at present playing in "The Fanatics," at the Queen's Theatre, London. Ursula Jeans is the pretty girl in the undies. A situation is caused when Owen Nare's stage father bursts in upon the scene of which this is a photograph.

Jane Wood, who was leading lady with Maurice Moscovitch in South Africa as Tarta in "Easy Virtue."

Spanish mode. Her frock, which was made by Reville, was very short in front, and swung down to her scarlet heels at the back. In the dark hair of the singer a red rose nestled, and above the red rose stood an old Spanish comb of gilt metal studded with diamonds. From this fell a gorgeous silver lace mantilla to match the gown. She looked as if she might have stepped from some Spanish balcony in response to the call of a troubadour's guitar.

I should think that Maurice Chevalier's song "Cuddle Up" would presently be whistled and sung all over England.. "White Birds," taken all round, was an excellent show, but as I have said before, the dancing stands out above everything else.

To-night we are promised the tenth new play—"Meet the Wife"—of which I shall tell you next week. This is

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For full particulars and conditions of issue see leaflets obtainable at stations or Agencies of

MESSRS. THOS. COOK & SON.

W. W. HOY,
General Manager.

Johannesburg,
April, 1927.

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ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

an American play which has had considerable success in New York. The principal parts will be taken by Constance Collier and George Tully.

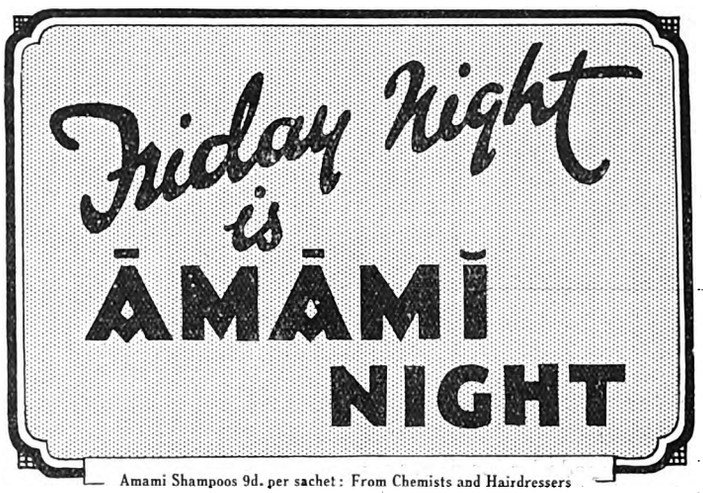
W. H. Berry.

W. H. Berry, one of our best musical comedy comedians, who up till a few days ago was playing the part of Albert Chauff in "Princess Charming." His part was taken at a moment's notice by Stanley Lupino, who is proving himself just as good a comedian.

And who do you think these smiling faces belong to? Why, the Houston Sisters, Renee and Billy. I never knew a more magical and audacious imp than Renee is. And she has a way of twirling her skirt (which is almost as short as to be non-existent) and showing the frilly things which skirts have underneath them, that win fresh hearts for her every time she appears. As for Billy, she is a yellow-haired, dimpled-kneed piece of mischief, and looks very boyish in her short velvet trousers and boy's shirt. Whenever these two appear at any music-hall they have to wait some minutes before they can start their act, because the applause which greets them is so tremendous. They are the most alluring couple of imps I have seen for many a long day.

And lastly, as the bishop said half-way through the sermon, a new musical version of "The Glad Eye" is being written, and rehearsals will be starting within the next few weeks. The piece has been taken from the French and Herman Darewski is composing the score.

PAMELA TRAVERS.



Renee and Billy Houston known as the Houston Sisters, who perform a dashing musical and comic act. Billy is dressed as a boy, and speaks with a deep voice, while Renee is the girl of the partnership. They are the most popular sister act now appearing in London.

Queues.

(*Continued from page 14.*)

"Booked their seats!" I cried. "Do you mean to say that people can book their seats in the pit?"

"Certainly," replied the commissionaire, "two hours before the show."

With my party of eleven I hurried round to the box-office. The house was booked out.

On our way home we were obliged to pass once more the back entrance to Messrs. Herring & Plaice's fish stores.

The sight of us appeared to amuse the waiting ladies. There may have been a lack of dignity about the demeanour of some of us. I could have wished that Emma and Tweeny had wept less unrestrainedly; that Cook and Perkins had borne their disappointment with a better grace; above all, that David Winston Balfour had expressed his chagrin in some other way than by putting out his tongue at the fish queue. Such conduct is apt to call forth the opprobrious epithet, the ribald jest.

Seeking privacy, I hailed three taxis. As I closed the door of the vehicle that harboured Perkins, I heard these words:

"Pit, indeed! I always said he wasn't a real gentleman."—*From "Mental Fireworks."*

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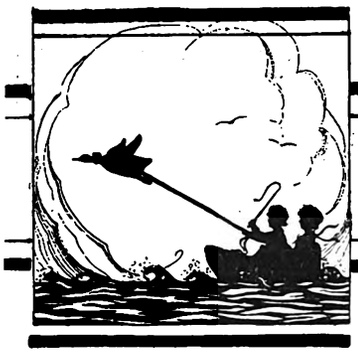
A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.



Our Childrens Column

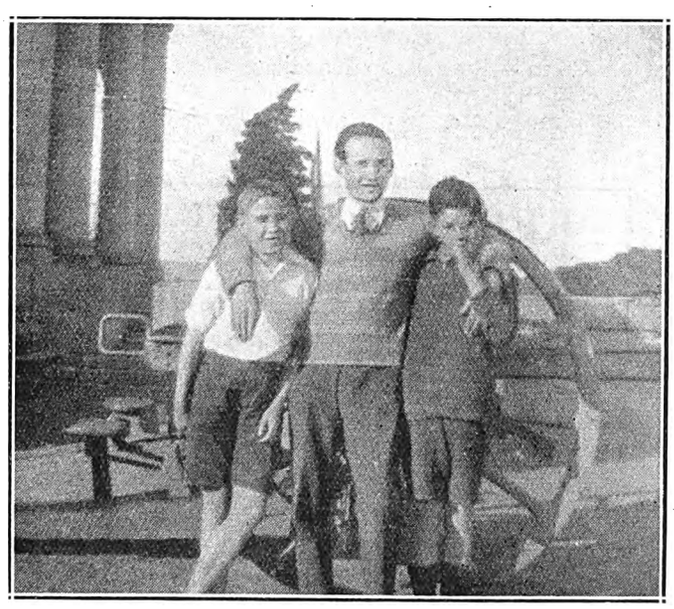
DEAR CHILDREN,

How are you all? Aunty Carrie has just been snowed under with letters giving the reasons why all her Radio children want a Robey doll. There were just over one hundred Radio children in the studio the day we had the competition, and *ever* so many letters since.

Well, here you are, the Robey dolls have been won by:—

1. Phyllis Ewens, of Johannesburg.
2. Rosemary Alcock, of Johannesburg.
3. Terence Denny, of Delville Wood, Pretoria.

Now, we have great fun in the studio, and if any of you who have not been to see us can come to the studio in the Children's Hour, Uncle Joe and I would love to see you. Talking about fun, Louis Kirby wrote a play for us, and so many of you telephoned afterwards and said how much you'd enjoyed it that here it is, and if you ever act it at home, do let me know how it went.



Ivor Price, Robert Dennis and Teddie Elworthy.

"THE NAUGHTY BILLY."

BY LOUIS KIRBY.

Teacher: PEARL ISRAELSTAM.
Billy: LOUIS KIRBY.
Rona: NITA ROSENBERG.
Peggy:
Georgie:
Robert:
Tinker Bell:
Mother: ANNIE GLUCKMAN
King:

Teacher: Children, hurry up.
Rona: We're hurrying.
Billy: Oh, bother school, I'm sick of it!
Peggy: Oh, hallo, Rona; your brother Billy does look naughty to-day.
Rona: Get away, Peggy, he does look fierce.
Georgie: Ah! Hallo, all my friends.
Billy: And George, I just want to tell you a secret.
Chorus: A secret?
Billy: Why, didn't I tell you all yet?
Chorus: No.
Billy: Last night I dreamt that I was taken away by a kind fairy—Tinker Bell.
Rona: Has she still got curls?
Billy: No——
Robert: Look!——look!——listen!
Rona: Its Tinker Bell.
Peggy: Is that her?
Billy: Why, sure it is.
Tin. Bell: Hallo, Billy!
Chorus: Hullo, Tinker Bell!
Tin. Bell: Do you want to go on the same joruney as Billy?
Chorus: Oh, please do.
Tin. Bell: Alright, you shall; but please remember the King.
Chorus: Alright.
Billy: Can our teacher come, too?
Peggy: Oh, Billy, why did you ask about teacher? We'll have a lesson on fairy-land now.
Rona: Oh, Billy, I never thought of that.
Teacher: Children, hurry, it is nearly late.
Billy: Oh, all right, we're hurrying.
Georgie: Oh, she's sickening.
Robert: Oh, bother! Teacher, are you coming to fairy-land?
Teacher: I'll only be too pleased to.
Tin. Bell: Hurry up, children; get on the magic carpet.
Rona: Hooray, we're off!
Peggy: Oh, look!
Billy: Isn't it fine?
Georgie: I say, look at the light in front of us.
Teacher: Oh, my poor liver!
Billy: Tinker Bell, may I show them round?
Rona: Oh, Tinker Bell, you show us round. [*Noises.*]
Tin. Bell: Now look, here is the King.
King: Tinker Bell, who are these children?
Tin. Bell: Your Majesty, all the village children.
King: Look, won't they join in the mulberry dance with the fairies?
Billy: But we can't dance.
Teacher: Can't we see all the sights?
Georgie: Look what happens to naughty boys.
Billy: Look, there's me when I'm naughty; how awful!
Robert: Look what happens to good boys.
Georgie: Look at me when I'm good.
Rona: Look what happens to children that carry tales.
Peggy: Look at me having my tongue cut off and the dogs eating it.
Georgie: Look at the children that don't tell lies.
King: Are there any of you amongst them.
Teacher: No, none. Come, children, let's gaze at the horriblest woman in the world.
Billy: Why, look, it's teacher with her cane.
Teacher: Take me back at once.
Tin. Bell: Get seated.
King: No; wait a minute. All have a look at the ice-cream fountain.
Rona: Oh, how lovely!
Billy: Look at the fairies made of ice-cream.
Peggy: I'm ashamed of myself; I will never again tell tales.
Billy: I'll never again be naughty, because all the good children have lovely times.
Chorus: We'll never again tell lies.
Teacher: And I'll never again be horrible.
Chorus: Oh, hooray!
King: Now you see, everybody, that fairy land teaches you lots of lessons.
Tin. Bell: Good-bye!
Mother: Children, hurry up.
Billy: Why, look, this is mother here.
Georgie: Why, it's our own darling motlier.
Mother: Hurry, children; there are muffins for breakfast.
Rona: Hooray! Hooray! Muffins for breakfast!
Mother: Get up now.
Chorus: We'll never be naughty again.
Peggy: I'll never tell tales again.
Mother: Oh, how pleased I am. What have you been dreaming?

Now, *don't* you think that clever of Louis? I do.

Well, cheerio, lots of love from dear old Uncle Joe, and from your loving Aunty,

CARRIE.

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Racing Notes.

By "Observer."

At Durban on Saturday the July Handicap will be the sixth race on the card and is set down for 2.40 p.m.

Bird of Prey, the first of the twenty-nine entrants for the Durban July Handicap to be scratched for that race, was struck out at 11.15 a.m. on Saturday last.

Mr. F. Curzon is reported to have won £54,000 over the success of his colt, Call Boy, in the Derby.

E. Forsyth is doing well in England, and during Derby week rode three winners.

Mr. D. A. Mackay (" Sentinel ") has so far recovered from his recent accident that he left for Durban on Sunday.

Since Winnipeg won in 1916, the only colonial breds that have won the Durban July Handicap are Collet (1922) and Oriel (1924). Of the twenty-eight still left in for Saturday, half were bred in South Africa. With the exception of Le Mantouan, who comes from France, the others were bred in either England or Ireland.

Of the jockeys engaged for the July Handicap, the only ones that have ridden a winner of the race are L. Fernandez (Longstop), I. Strydom (Bird of Prey) and E. Jacobie (Moosme). W. W. Pickering, the trainer of Hawk's Eye, won on Bonnie Dundee, 1906, and on Corriecrian, 1908. A. Laird, who trains Inchkeith, was on Nobleman, who scored in 1911, and he was third on Quintet in 1910.

When one sits down to make a selection for the Durban July Handicap, he finds it a very open race. More horses than usual have been backed for big money, and as there will be about twenty-five runners, the luck of the draw will be an important factor. At time of writing, Polyrose II. is favourite, but is pressed close by Bruyere, Narrow Gauge and Inchkeith. Narrow Gauge will be making his third attempt to win. He was second to Bird of Prey in 1925, and Moosme got a very narrow verdict over him last year. Mr. Marcus's horse has 8.10, which is 7 lbs. more than he carried last year, and I fear the extra poundage will be his undoing. He is strongly fancied by his connections, but I shall have to discard him.

Poly Rose II. left the Rand a fit horse last week, and when stripped at Durban on Monday pleased the critics. The two races he had at the beginning of the month will have done him an immense amount of good, and as he has plenty of pace he will be able to gain a good position early in the race. In his final gallop before he left for the coast he pleased his owner very much, and Mr. Gard says he has no doubt about the ability of his horse to get the distance.

To a certain extent Inchkeith has to be taken on his position in the betting market and the recommendation of his trainer, Alec Laird. The son of Invincible is a much improved horse in appearance since he spread-eagled a field of second-class horses at Capetown in November last. His breeding suggests that he will get the Durban mile and a quarter. Inchkeith has pleased in his work since reaching Durban, and his trainer is brimful of confidence. He has but 6.5 to carry, and I expect him to finish in the first three. Scutifer was fifth last year, but since then he has been trained by Fred. Murray, who won the race four times in succession with Sir Caulin. Nobleman, Lombard and Caged Bird. If any man should know what is required to win this event it is Fred. Murray, and I am told that he has big hopes of carrying off the first money. Scutifer is said to be a greatly improved horse since last year, and he is one that will stay every yard of the course. He will be ridden by C. Anderson, one of the best jockeys we have to-day, and he appears to me to be the greatest danger to Polyrose and Inchkeith.

Sir Abe Bailey's Bruyere has come into prominence in the betting as the result of a satisfactory trial. He arrived in South Africa in November, 1925, after which he was gelded. Later he developed lameness, so he was fired, blistered and turned out for a spell. Bruyere, who is by Hainault, a half-brother to Phalaris, sire of the Derby winner, Manna, and other good horses, has run only twice in this country, but as he was then unfit, those performances should be ignored. I am told, however, that his preparation has been rather hurried, and, perhaps, he may not see out the journey.

Hussein was a good horse in England, and is said to have the confidence of his connections. If he can reproduce his best English form he must go close, but as I have to confine my selection to three, I must discard him. Full Dress may be a good three-year-old, but his public form is not good enough to recommend him for such an important race, and, if fit and well, I expect Admiral to beat him, as the latter, also a three-year-old, will be in receipt of 26 lbs. Francois I take to be better than his stable companion, Cardinal's Hope, and as he is a consistent horse I should pick him as the best outsider.

With so many speedy ones in the race the pace will be on from barrier rise, and, in an endeavour to anticipate the judge, I shall place them:—

Polyrose II	1
Inchkeith	2
Scutifer	3

The Germiston Sporting Club are putting on a seven-event card on Saturday, and the following may run well:—

1.20 p.m.—Stewards' Handicap. Five furlongs.
1, Shako; 2, Sundown; 3, Victro.

2.0 p.m.—Park Hill Handicap (B). Nine furlongs.
1, Flossey; 2, Honeycomb; 3, Enoch.

2.35 p.m.—Rose Deep Handicap (B). Six furlongs.
1, Dunsandle; 2, Pontoon; 3, Sea Lord.

3.10 p.m.—Rose Deep Handicap (A). Five furlongs.
1, Forsaken; 2, Narcissus; 3, Thespian.

3.50 p.m.—Park Hill Handicap (A). Nine furlongs.
1, Barretto; 2, Vesper Bells; 3 Merry Legs.

4.25 p.m.—Rose Deep Handicap (C). Five furlongs.
1, Trace It; 2, Reverence; 3, False Alarm II.

5.0 p.m.—Rose Deep Handicap (D). Six furlongs.
1, Money Spinner; 2, Calotte; 3, Sculptor.

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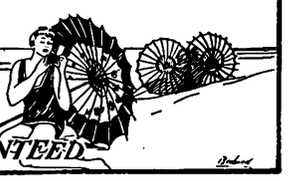

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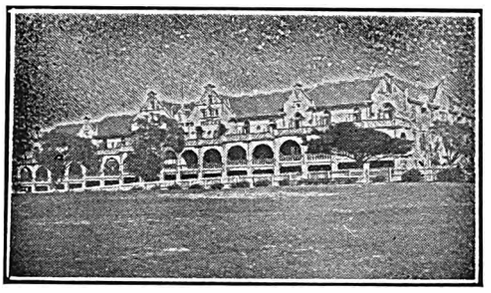

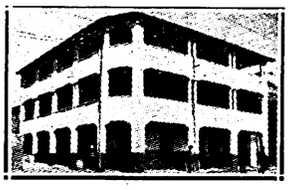

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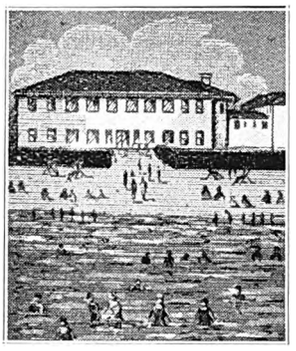

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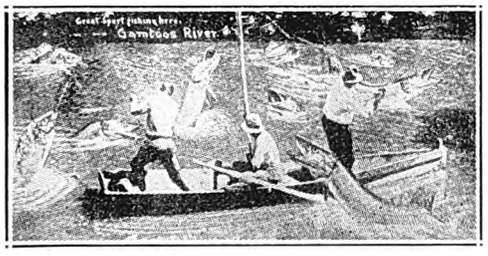

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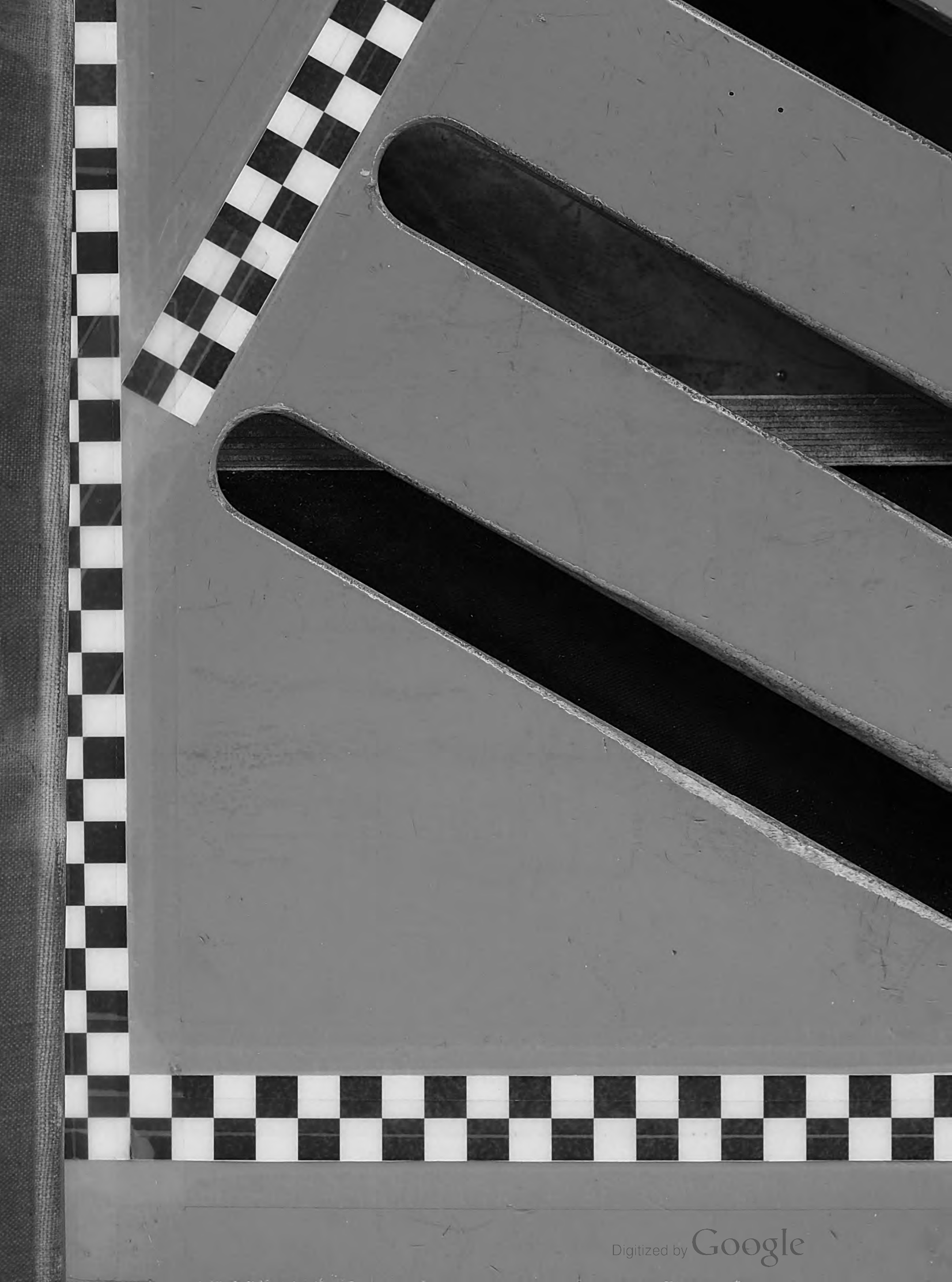

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